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BHASA'S

# PRATIMA-NATAKAM

With an Introduction and Word-notes of—

**SARADARANJAN RAY, M. A.**

VIDYAVINODE, SIDDHANTA-VACHASPATI,

*Late Principal, Viḍyasagar College.*

*And with Eng. Translation, Tika, Critical Notes,  
Character-Sketches,*

**TEST & UNIVERSITY QUESTIONS &c.**

EDITED BY—

**KUMUDRANJAN RAY, M. A.,** Bhishagacharyya,

*Author of Siddhanta-Kaumiḍi, Meghadutam*

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my father*

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## PREFACE

This edition of Bhasa's Pratimanatakam is intended for the students of the B. A. classes of our Indian universities.

The plan is that adopted in our Sakuntalam, Swapnavasavadattam or Uttara-charitam etc. The Introduction gives all about the poet and an estimate of the Book with its contents.

My father's Introduction on Bhasa and his word-notes collected from his various works are here copiously utilised by me. The Tika is my own.

In editing the book I have consulted Pandit Ganapati Shastri's edition, Mr. Kale's edition also the edition of Mr. Paranjape, with immense benefit, and I acknowledge my indebtedness to these authors; readings—are discussed and inserted in the proper places of the Text. And I hope this our present edition will be found very useful and up-to-date to our students.

Test questions are also added at the end for ready reference. I shall be thankful to those of our esteemed readers who will kindly suggest errors and deficiencies if any, to be rectified in the next edition.

CALCUTTA

April, 1942.

KUMUDRANJAN RAY



## INTRODUCTION

### Section—I.

( A lecture by Principal S. Ray )

### THE POET BHASA.

I have been desired by the University to address you on some topic relating to Sanskrit Literature. The call does me high honour, and, however much I wish the task were entrusted to abler hands, I respond to the call with great pleasure.

I have chosen the poet Bhasa for my subject. The recovery of the lost works of this poet has been for the past few years uppermost in the minds of Sanskrit scholars. This poet had a great reputation in ancient india. Poets like Kalidasa, Bana and Jayadeva speak of him with appreciation. The last calls him कविकुलगुरु—the inspirer of the Muse of poets. The recent publication of the long lost works of this ancient poet by Pandit Ganapati Sastri is therefore a notable event in the history of the study of Sanskrit Literature. To-day I propose to lay before you a few remarks on Bhasa and his works.

Some time ago I read two papers at the Calcutta University Institute on the age and birth-place of Bhasa. I shall not, therefore, re-enter into a consideration of the details under these two heads here, but, to avoid incompleteness shall briefly state the contents of those papers.

### 1. THE AGE OF BHASA

On this point, as is natural, opinions differ. I am not prepared to go so far as to say that Bhasa's poetry is older



than or even as old as, the Mahabharata in the recension now current. But there can be no doubt that the poet is considerably older than any of our better known lay poets. Kalidasa mentions him by name in the prologue to his *Mala-vikagnimitra*. There the पारिषाद्विक remarks—मा तावत् । प्रथित-यशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धानतिक्रम्य वर्त्तमानकवेः कालिदासस्य कृती किं कृतौ बहुमानः—

“No ! No ! Works by such far-famed poets as भास, सौमिल्ल, कविपुत्र &c. being available why have you set your heart on the production of a poet who is still living ?” It is true, the Bengali edition here read धावकसौमिल्ल instead of भाससौमिल्ल of the Bombay version. But धावक was the court poet of श्रीहर्ष in whose name he wrote the रत्नावली and the नागानन्द as we learn from मञ्जट who says “श्रीहर्षादिर्धावकादीनामिव धनम्”—wealth as of धावक &c, from श्रीहर्ष and others. Prof. Macdonell assigns the 7th century A. D. to श्रीहर्ष । He and धावक are therefore posterior to Kalidasa and धावक is a misreading here. Pandit Ganapati Sastri, who recovered and edited the works of Bhasa thinks Bhasa as anterior to the 4th century B.C. His reasons are briefly these :—

In Chanakya's Arthasastra we meet with this verse—

नवं शरावं सलिलैः सुपूषं सुसंस्कृतं दर्भकृतोत्तरीयम् ।

तत्तस्य मा भून्नरकश्च गच्छेद् यो भर्तृपिण्डस्य कृते नयुज्येत् ॥

The sense is—

“A new pitcher filled with water, consecrated and strewn over with Kusa grass, will not be the lot of the man who will not fight for his master in return for his bread. Such a person is destined for hell”. This verse is seen in Bhasa's प्रतिज्ञानाटक also where it is not treated as a quotation. Supposing then that Chanakya has quoted from Bhasa the latter must be older than Chanakya. Now Chanakya was a contemporary of

Chandra-Gupta who flourished in the 4th century B. C. This therefore is the inferior limit to the age of Bhasa. I have shown in the papers referred to above that Pt. Sastri's arguments may be refuted. There are reasons to think that the verse is an interpolation in Bhasa. It has also been shown in the said papers that the question can be approached from another side leading to about the same result. Bhasa may be reached through Kalidasa. If the medallion, recently discovered by the Archaeological Survey Department, by excavation at Bhita, be genuine, then Kalidasa has to be placed a good deal before Christ. And Bhasa being considerably anterior to Kalidasa, is much older. ( So 4th century B. C. for Bhasa may be probable—See *infra* ; also our Intro, in *Sakuntalam*—Kalidasa's Date ).

## II. THE BIRTH-PLACE OF BHASA

The country of Bhasa's birth is as yet undetermined. The poet lies now as unclaimed property. But he is such a treasure that any country that will have him as its own, will at once rise in the estimation of the learned world. It is therefore natural that there should be a clambering among different countries for the possession of this treasure. I am told that the south has been adjudged as the birth place of the poet. But the question can not be considered as a closed one yet, and I am tempted to enter a claim on behalf of nothern India. If I am not mistaken, the poet himself can be cited to back his claim.

Sanskrit dramas end with a benedictory verse called the भरतवाक्य which is read by the principal actor and generally embodies the poet's personal views and opinions. The भरतवाक्य of Bhasa's स्वप्नवासवदत्तम् and बालचरितम् is this :—

इमां सागरपथ्यन्तां हिमवद्विन्ध्यकुण्डलाम्

महीमिकातपवाङ्गां राजसिंहः प्रशान्तु नः ॥

This may be freely rendered thus :— May His Majesty, our king, rule over this earth that extends from sea to sea, and has the Himalaya and the Vindhya for her ear-drops.

Here Bhasa compares his earth to a lady, wearing the Vindhya hills and the Himalayan range as pendant to her ears. Now the ear-drops of a lady hang parallel to her body. Vindhya and Himalaya are therefore parallel to the body of Bhasa's earth. But these hills stretch east to west. Hence Bhasa's earth stretched east to west from sea to sea. Also remembering that the ear-drops are worn one to the right and the other to the left of the wearer, it may be presumed with some amount of certainty, provided, of course, that the poet is not guilty of confusion in the metaphor of his verse, that the मही—the earth—in the verse in question, is Northern India. Again, the scenes of the dramas of Bhasa all lie in Northern India and not a single one of his characters comes from the South. It is not easy to reconcile these two facts with the nationality of the poet if he really belongs to the South.

### III. THE FAME OF BHASA.

We next propose to inquire about the source of Bhasa's fame. It seems Bhasa wrote dramas only. If he wrote epics also, these were of little value and were soon forgotten ; but the dramas were of such superior excellence, that the poet came to be known as a dramatist only. On this point we have Bana's testimony as contained in his oft quoted verse :—

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।

सप्तकैर्देशीलिभे भासो देवकुलैरिव ॥

To see clearly to what this verse attributes the fame of Bhasa as a dramatist, it is necessary to ascertain the significance of the epithet सूत्रधारकृतारम्भैः, begun by the सूत्रधार—that occurs in it. This epithet has been taken differently by different scholars. Pandit Ganapati Sastri understands this to imply that Bhasa's dramas are introduced by the सूत्रधार, while those of other poets are not so introduced. Says he :—

These Natakas are thus seen to be the work of Bhasa as the epithet सूत्रधारकृतारम्भैः by which Bhatta Bana in the above qualifies Bhasa's Natakas applies to these plays, for every one of them begins with the stage direction—“नान्दान्ति ततः प्रविशति सूत्रधारः ।” Pandit Sastri here means to say that सूत्रधारकृतारम्भ refers to a special feature of Bhasa's dramas.

To facilitate comparison we shall place the opening lines of two of Bhasa's dramas side by side with those of two modern poets as representatives of later dramas.

Bhasa's Urubhanga opens thus :—

( नान्दान्ति ततः प्रविशति सूत्रधारः ) सूत्रधार :—

भीमद्रोणतटां जयद्रथजलां गान्धारराजक्रदां  
कर्णद्रोणिकपोर्मिनक्रमकरां दुर्योधनस्रोतसम् ।  
तीर्णः शत्रुनदीं शरासप्तिकतां येन प्रवेनाकुनः  
शत्रूणां तरणेषु वः स भगवानस्तु प्रवः केशवः ॥

एवमार्थं मिथ्यान् विज्ञापयामि &c.

The sense is :—“( After Nandi enters the Sutradhara ) Sutradhara—may that almighty Kesava be your raft in crossing your adversaries, the very same raft in which Arjuna crossed his stream having Bhishma and Drona for its banks ; Jayadratha for its waters. Sakuni, the king of Gandhar, for its pools ; Karna for its billows ; Asvathaman for alligators. Kripa for sharks and Duryodhana for its floods. I beg to announce this to the honourable gentlemen here present”.

In his Duta-Vakyam we find :—नान्दन्ते तवः प्रविशति सूत्रधारः ।

सूत्रधारः—पादः पायादुपेन्द्रस्य सर्वलोकोत्सवः स वः । व्याधिद्वौ नमुचिर्देन तनुतामनखेन खे ॥ एवमार्थं मिथ्यान् विज्ञापयामि &c.

This is the sense—“(After the Nandi enters Sutradhara ) *Sutradhara*—may Upendra’s foot, the delight of all the world, guard you—the foot with coppery nails that flung Namuchi up into the air. I beg to announce” &c.

Similar is the opening of his other dramas also.

Kalidasa’s *Vikramorvasiya* begins—वेदान्तं पुयमाहुरेकपुरुषं व्याप्य स्थितं रोदसौ यन्मित्रीश्वर इत्यनन्तविषयः शब्दो यथार्थाक्षरः । अन्तर्यं सुमुचुभिर्नियमितप्राणादिभिर्गम्यते स स्थावः स्थिरभक्तियोगसुलभो निःश्रेयसायान्तु वः ॥ नान्दन्ते सूत्रधारः—अलमतिविस्तरेण &c.

This means :—“May Sthanu grant you salvation—Sthanu who is easily reached by steady devotion, whom the Vedantas style as the One Soul that pervades all space who alone is truly called Isvara, whom people longing for beatitude seek by restraining their senses within. ( After the Nandi ) *Sutradhara*—Away with great prolixity” &c.

Bhavabhuti’s *Viracharita* has — अथ सखाय देवाय नित्याय हृतपाप्मने । व्यक्तक्रमविभागाय चैतन्यज्योतिषे नमः ॥ नान्दन्ते सूत्रधारः—अलमतिविस्तरेण &c.

This may be rendered thus—“Salutation to self contained, resplendent, eternal sin-removing, stageless, Light of knowledge.

(After the Nandi) *Sutradhara*—away with much prolixity” &c. The opening of other modern dramas also is of a like character. From these it will appear that in both Bhasa and the later poets the drama opens with a benediction, with this difference, that with Bhasa it is the *Sutradhara* that utters the benediction, with Kalidasa and others, the speaker is not directly mentioned, the stage direction is absent. But in them

immediately after the benedictory verse we have the stage direction नान्द्यन्ते सूत्रधारः—Sutradhara says after the Nandi. It is significant that this direction omits the verb ; It does not say सूत्रधारः प्रविशति Sutradhara enters. His प्रवेश (entry) is taken for granted ; It has already taken place. Well. when ? We say, *at the very commencement. He it was who uttered the benediction.* For, if it was some other person, then the entry and exit of that person would have been announced. *This view is confirmed by the Sage Bharata who requires the Sutradhara to pronounce the benediction—सूत्रधारः पटेन्द्रादौ मध्यम-स्वरमाश्रितः—*The Sutradhara should recite the benediction in the note known as the मध्यम which is midway between षड्ज and निषाद । Bharata's नान्दी is only a benediction, the indispensable part of what he calls पूर्वङ्ग—the preliminaries to the staging, We read in Bharata—यद्यप्यङ्गानि भूयांसि पूर्वङ्गस्य नाटके । तथाप्यवश्यं कर्त्तव्या नान्दी विघ्नापशान्तये ॥ देवद्विजन्मपादीनामाशीर्वादपरायणा । नन्दन्ति देवता यस्मात्तस्मान्नान्दो प्रकीर्तिता ॥

Which means this—'In a drama though many are the details of the पूर्वङ्ग, the indispensable element to ensure a successful staging, is the नान्दी । Being solely benedictory with reference to gods, brahmans and kings, it secured the favour of the gods and is thence called नान्दी ।

*Thus in modern dramas, inspite of the absence of stage-direction the सूत्रधारः is the first to enter the stage, pronounce the benediction and introduce the drama, just as in the works of Bhasa. सूत्रधारकृतारम्भ therefore cesses to be a distinctive characteristic of Bhasa's dramas.*

It seems Pandit Ganapati Sastri has been led into this interpretation of the epithet सूत्रधारकृतारम्भः by the absence of stage-direction before the benedictory verse in modern dramas.

But why should modern writers all omit the stage-direc-

tion heré ? Chance will not explain a universal practice. We shall try to obtain an answer from a comparison of the opening of Bhasa's dramas with the teaching of Bharata.

*Bhasa commences with the stage-direction नान्दन्ते ततः प्रविशति सूत्रधारः ।* Then follows the benedictory verse. This verse being नान्दन्ते—after the Nandi—Bhasa's Nandi does not include the benedictory verse. It is performed outside the stage and is identical with what भरत calls पूर्व रङ्ग—the preliminaries to the staging. So नान्दन्ते with भास means पूर्व रङ्गान्ते—after the preliminaries are over. But when the preliminaries are over, the staging of the drama commences stage-direction becomes necessary and Bhasa supplies the direction नान्दन्ते ततः प्रविशति सूत्रधारः । The benedictory verse becomes included in the drama.

Again, as explained above, Bharata's पूर्व रङ्ग has many details, the most important of them being the Nandi i.e., the benedictory verse. This verse being thus included in the पूर्व रङ्ग—the preliminaries to the staging—it is no part of the drama, and, strictly speaking, ought to be gone through *outside* the stage and no stage-direction for it is necessary. Indeed 'stage direction for preliminaries to staging' is a contradiction in terms. Consequently stage direction at this point is omitted in modern dramas, which here all follow Bharata. We must remember that नेपथ्ये आकाशे, &c are also stage-directions. In modern dramas the पूर्व रङ्ग is over with the नान्दी after which the staging of the drama commences and accordingly we have the stage-direction नान्दन्ते सूत्रधारः । The benedictory verse is thus excluded in the drama.

Thus owing to the different senses in which Bhasa and Bharata take the word नान्दी, the stage-direction naturally precedes the benedictory verse in the former while it succeeds it in the latter. It may be asked 'How is it that modern dramas

recite the benedictory verse on the stage ?” Let me guess an answer. The benedictory verse, with the exception perhaps of Bhavabhuti’s Viracharita and Uttaracharita only, pronounces blessings on the audience, and blessings sound odd when uttered in the absence of those that are blessed. Hence in modern dramas the Sutradhar enters the stage faces the audience and recites the benediction.

The divergence of Bhasa from Bharata does not necessarily argue the priority of the former to the latter, because, the same argument, pushed the other way, will bring down Bharata to quite recent times. For modern dramas too do not conform to Bharata, because Bharata would not have the सूत्रधार to introduce the dramas. His सूत्रधार pronounce the benediction and leaves the stage, and then a different actor, named स्थापक enters and announces the drama. Thus :—प्रयुज्य रङ्गाद्विष्कृ-  
मेत् सूत्रधारः सहानुगः । स्थापकः प्रविशेत्तत्र सूत्रधारगुणाकृतिः ॥—

“Having pronounced benediction, the Sutradhara should leave the stage with his train, and the स्थापक who looks very like the सूत्रधार, should enter.”

In support of his interpretation of the epithet सूत्रधारकृतारम्भः, Pandit Ganapati Sastri confines himself to a comparison of Bhasa with modern dramatists only. He ignores dramas older than Bhasa. To this he was forced by circumstances—dramas older than those of Bhasa not being available.

A question now arises for solution :—Did any drama exist in India before the days of Bhasa ? If not may it not be that in this verse Bana wants to say that the fame of Bhasa lies in the invention of Sanskrit drama with all the paraphernalia for staging it ? If however Sanskrit dramas were in existence prior to Bhasa, may we not infer from Bana’s verse that when Bhasa came he saw that there was no सूत्रधार, no प्रस्तावना ; the



first actor that entered the stage introduced himself and explained to the audience what he was about ; and Bhasa's merit lay in devising the सूचर and planning a new chapter, viz :—the प्रस्तावना to introduce the drama ?

This view too of Bana's verse does not seem to be tenable, I think we have evidence to believe that dramas were staged in India before the days of Bhasa, and further that these dramas were announced by the सूचर and had a प्रस्तावना just like the dramas of Bhasa and of modern times. In other words, these dramas also were सूचरकृतारम्भ । For proof, we may refer to the नाट्यशास्त्र of Bharat to satisfy those who believe in the great antiquity of this sage. Internal evidence from Bhasa himself may be adduced for others of a more sceptical turn of mind. The word भरत means a नट, an actor, as in तत् किमिति उदासते भरताः—why then are the actors sitting idle ? There is no satisfactory derivation for this meaning. The supposition seems irresistible that the sage भरत who cultivated 'acting' has given us this word. In course of time any actor got the name भरत because the sage was a renowned actor. Witness the word कुशीलव which also means a नट as in तत् किमिति नारदयसि कुलीलवैः सह सङ्गीतकम्—why then don't you commence singing with the actors ? This word is supposed to have come from Rama's sons कुश and लव who were exquisite singers of the Ramayana. Now भास uses the word भरत for a नट in the compound भरतवाक्यम् at the end of his darmaś. This may be taken to show that भरत and his नाट्यशास्त्र preceded Bhasa's. In the प्रतिभानाटक Bhasa speaks of the staging of a नाटक at the coronation of Rama. Thus—"सङ्गीदशालं गच्छिन्ना नाट्यशालां विण्वेहि कालसंवादिषा नाट्यसज्जां होहति । Go to the concert room and tell the actors to be ready with some suitable drama." He sees no anachronism in such a statement. Again in Bhasa's दूतघटीतकचम् the opening lines are :—

( नन्दन्ते ततः प्रविशति सूत्रधारः ) सूत्रधारः—

नारायणस्त्रिभुवनैकपरायणो वः पायादपायगतयुक्तिकरः सुराणाम् ।

लोकवयाविरतनाटकतन्त्रवस्तुप्रस्तावनप्रतिसमापनसूत्रधारः ॥

This is the substance of the benedictory verse here—"May Narayana guard you all. He is the sole resort of the whole creation and opens the way out when the gods are in a fix. It is He who is the सूत्रधार for the प्रस्तावना and प्रतिसमापना of the ceaseless staging of the नाटक of the three words." Here the three words with which we are concerned, viz. नाटक, सूत्रधार प्रस्तावना, all occur in the sense which they still carry with us. They could not have been coined by Bhasa for the occasion, for then benediction would have been unintelligible to the audience and would have lost its point. The three words must have been taken from current vocabulary, consequently the things they denote must have been in existence.

Two possible objections to the above must not be left unnoticed. The verse reads प्रस्तावन and not प्रस्तावना । This is immaterial. The words must have been प्रस्तावना and प्रतिसमापना । The latter does not suit the metre. It is therefore changed into प्रतिसमापन which means the same thing. Next for uniformity प्रस्तावना is written as प्रस्तावन । After all we are concerned with the *thing* and not with the name we chose for it.

Secondly, it may be urged, that the द्वितीयोक्तम् which employs these three words in its benediction, was staged long after the appearance of the first drama by Bhasa. The प्रस्तावना though an invention of the poet himself has become a familiar word with the audience by this time and the poet treats it as long-current, as it already has taken then. The facts, however, are against this supposition. There is no attempt on the part of the poet to familiarise the audience with the word प्रस्तावना ।

He never uses the word प्रस्तावना to designate his Prologue. His name for it is स्थापना throughout.

All this we may take it goes to show that Indian dramas, both before and after Bhasa, were all सूत्रधारकृतारम्भः । This epithet cannot therefore refer to the invention of the प्रस्तावना in Indian dramas as the source of Bhasa's fame. Yet Bana professes in the verse above to have actually told us what the source is. His statement is नाटकैर्यशोलिभे obtained fame by his dramas. This again by itself is almost pointless. We can understand the point when नाटकैः is qualified by a suitable attribute. We have seen above that सूत्रधारकृतारम्भः is not the attribute to bring out the point.

Let us see if बहुभूमिकेः will serve the purpose. भूमिका is a technical term of dramaturgy, meaning a 'disguise.' "अन्यरूपेण दण्डस्य प्रवेशः स(सा)तुभूमिका"—Aभूमिका is the introduction of one person in the guise of another. Bhasa's Nataka's are बहुभूमिक— they employ many disguises. This is true of several of Bhasa's dramas. Thus in his प्रतिज्ञानाटक the ministers of King उदयन, the generals, the jester, all go disguised for a time. In the सप्तनाटक the prime minister and the queen are in disguise almost till the close of the drama. The अविमारक too employs disguises. The epithet बहुभूमिक is therefore rightly applied to the dramas of Bhasa. But it is by no means a distinctive characteristic of Bhasa's dramas. The सुद्राचर is a well-known Sanskrit drama that largely employs disguises. Indeed most of its characters work in disguise, so much so, that if any Sanskrit drama has to be called बहुभूमिक in preference to others, it is prominently the सुद्राचर and not any of Bhasa's dramas. Hence the introduction of भूमिका in a नाटक is not the attribute we want to give point to the statement नाटकैर्यशोलिभे ।

It remains now to see how सपताकैः will fare, पताका in a नाटक is another technical term denoting a certain kind of dramatic trick. Suppose a general sends his orderly to take a letter to some one, and while the orderly is away he is thinking if a certain strong-hold of the enemy which is under sieze will be taken or not. If just then the orderly returns and says 'taken' meaning of course the latter, the general considers this as a happy augury because the word is spoken at the right moment and he takes it applying to the stronghold. This is पताका ।

“यथा च चिन्तिनेऽन्वसिंस्तद्विज्ञीऽन्यः प्रयुज्यते ।

आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥”

‘If when thought is occupied with a certain matter, another matter of a like character turns up incidentally, it is called a पताकास्थान’ । Thus in the प्रतिज्ञानाटक king महासेन of Ujjayini is discussing with his queen the eligibility of certain suitors for the hand of his daughter. He asks—

अस्यत्सम्बद्धो मागधः काशिराजो वाङ्गः सौराष्ट्रो मैथिलः यूरसेनः ।

एते नानार्थैर्लोभयन्तो गुणैर्मां कस्मै वैतेषां पादतां याति राजा ॥

—“We are connected by marriage already with the kings of Magadha, Kasi, Vanga, Surashtra, Mithila and Surasena. They are again tempting me each has his special qualifications and I am bewildered. Which of these do you deem suitable ?” Before the queen could answer the poet has प्रविश्य काञ्चु कौयः—वत्सराजः । The Kanuchukin enters on a certain alien matter and unceremoniously utters the word वत्सराजः—The king of Vatsa. Here chance supplies an answer to the king’s query. This is a पताका । As a matter of fact, वत्सराजः did marry the king’s daughter.

It is unnecessary to multiply instances ; suffice it to say that पताका abounds in the dramas of Bhasa. Bhasa’s dramas are therefore सपताक. But this again is not a speciality with

Bhasa, It is a favourite trick of poets and is seen in almost all modern dramas also. Thus in Kalidasa's अभिज्ञानशकुन्तलम् king Dushyanta, after the repudiation of Sakuntala wished her a second time and exclaims अकारणपरिवर्त्ते, अनुशयततद्दयसावदनुकम्पातामयं जनः पुनर्दर्शनेन—

"I have wantonly discarded you and am now being consumed by remorse. I beseech you to favour me with a glimpse of yourself again." Just then the hand maid Chaturika who was but on an errand suddenly enters and holds before the king a painting of Sakuntala saying—एष चित्तमदा भट्टिनी—here is the queen on canvas. Thus a glimpse of Sakuntala is granted to the king no sooner he prays for it. This is a पताका presaging speedy reunion of the king with his beloved. Hence सपताक refers to no distinctive feature of Bhasa's dramas, and सपताकैः too, in the verse above, lends no point to the statement नाटकैर्देवकुलैः ।

If then सूत्रधारकृतारम्भैः, बहुमुक्तिकैः and सपताकैः give us no information as to the source of Bhasa's fame two questions naturally occur.—

(a) First, what purpose do these epithet serve in Bana's verse ?

(2) Secondly, what else is there in the verse to inform us of the source of Bhasa's fame ?

In answer to the first question we say that the epithets are by no means purposeless. They have a double sense each so as to apply to both नाटकः and देवकुलैः and thus establish resemblance between नाटक and देवकुल । Thus when applied to देवकुल, a temple, सूत्रधार is 'the holder of the tape', i.e. a carpenter a mason. A देवकुल is सूत्रधारकृतारम्भ commenced by a carpenter, or a mason which is a fact. For a नाटक, the सूत्रधार is of course the stagemanager who commences the drama. So both नाटक and देवकुल are सूत्रधारकृतारम्भ commenced by a सूत्रधार । This

is a point of resemblance between the two. Again भूमिका is a 'floor' with reference to देवकुल । A देवकुल is बहुभूमिक manystoried, which also is true. It is true of नाटक too as explained above. Hence नाटक and देवकुल are बहुभूमिक—contain many *Bhumikas*. This gives us a second point of resemblance. Lastly पताका is a 'flag' when taken with देवकुल । A देवकुल is सपताक furnished with a flag which it really is. A नाटक is also सपताक as already explained. This is a third point of resemblance between नाटक and देवकुल. With three characteristics in common we have a tolerably complete resemblance between नाटक and देवकुल । Thus the three epithets सूत्रधारकृतारम्भ, बहुभूमिक and सपताक justify the fourth one in the verse, viz. देवकुलैरिव as by so many temples. This then is the Purpose the epithets serve. Bana's verse may now be freely rendered thus :—

"Bhasa attained fame by his dramas, which begun by the Sutradhara, endowed with many *Bhumikas* and furnished with *Patakas*, as they were—were like so many temples

The comparison thus established is not a mere piece of poetic jugglery. It supplies the answer to the second question above. By comparing the dramas of Bhasa to so many temples Bana perhaps means to say that the dramas of Bhasa were entitled to the same amount of veneration as is ordinarily reserved for a देवकुल ; the memory of the writer of these dramas will be cherished with reverence like that of a builder of temples.

Again as temples in these days, were usually, celebrated seats of learning, it is like that by the comparison Bana also implies that later poets received their inspiration from the dramas of Bhasa. If the latter be the view of Bana, Jayadeva shares it with him. We have said at the outset that the latter calls Bhasa कावकुलगुरु—the inspirer of poets. His words are given thus in his प्रसन्नराध—

यस्याशोरयिकुरानकरः कर्णपूरो मधूरो

भासोद्भासः कविकुलगुरुः कालिदासो विलासः ।

हर्षोहर्षो हृदयवसातः पञ्चवाणस्तु वाणः

कैषां रैषा भवति कविताकामिनी कौतुकाय ॥

—Poetry is a strange lady that delights every one, चौरकवि is her locks, मधूरकवि her ear-drops, भास the inspirer of poets her smile, कालिदास her grace, श्रीहर्ष her joy and वाण here inmost desire.

I take कविकुलगुरु in the above as qualifying भास not कालिदास though the context admits of either construction. The word गुरु has different senses. When meaning 'best' we may say कालिदास is कविकुलगुरु—the best of poets—(just as दिलोप is called गुरुर्दृष्टपाशाम—the best of kings by Kalidasa). If the meaning is 'teacher' it is more appropriately taken with भास as will shortly appear, though later poets have learnt a good deal from कालिदास also. When we say one poet is the teacher of another we mean that the older of the two has influenced the thought or the style or the language of the younger. In glaring cases, the younger is an abject imitator, a pirate. Here is an illustration :—

A few chapters of the भीष्मपर्वन् of the महाभारत go by the name of the गीता and from time immemorial exist as a separate book. Owing to the sacred character of the book, some laudatory verses have been added to it as introduction under the name गीतामाहात्म्य by some one with considerable poetic powers. Therein we find the following verse :—

भीष्मद्रोणतटा जयद्रथजला गान्धारनीलोत्पला

शलीनयाहुवती कृपेण वहनी कर्णेन वेलाकुला ।

अन्वत्यामविकर्ण धोरमकरा दुर्योधनावर्तिनी

सोत्तीर्णा खलु पाण्डवै रथनदी कैवर्त्तकः केशवः ॥

"What a pilot Kesava is ! The Pandavas have indeed crossed that dire stream of enemies of which भीष्म and द्रोण are the banks, जयद्रथ is the water, शकुनि is the rock, शल्य the alligator. कृप the current, कर्ण the surge, अश्वत्थामन् and विकर्ण are grim sharks, दुष्योधन the whirl-pool."

The verse bears a striking resemblance to the benedictory verse of Bhasa's कुरुभंग given above. Viz.—

भीष्मद्रोणतटां जयद्रथजलां गाम्भारराजोपलां  
कर्णं द्रोणिक्लपोर्भिनक्रमकरां दुष्योधनस्रोतसम् ।  
तीर्णः शत्रुनदीं शराससिकतां येन प्रवेनार्जुनः  
शत्रूणां तरणेषु वः स भगवानस्तु प्रवः केशवः ॥

The poet of the गीतामहात्मा, whoever he was, has here adapted the language, style and the thought of Bhasa's verse. The alterations are trivial and made only to suit altered circumstances and to avoid certain criticisms to which Bhasa's verse is open. It is an instance of abject imitation, and in polite language we may describe this poet a pupil and Bhasa the teacher. We cannot say that the माहात्मा slokas also are due to Vyasa and Bhasa is the imitator, because the author of the माहात्मा distinguishes himself from Vyasa saying :—

नमोऽस्तु ते व्यास विशालबुद्धिं फुल्लारविन्दायतपश्चनेच ।

येन त्वया भारततैलपूर्णः प्रदालितो ज्ञानमयः प्रदीपः ॥

"O lotus-eyed Vyasa of mighty intellect, I salute thee : thou hast lighted the lamp of wisdom fed by the oil of the Mahabharat." There is another reason to suppose that Bhasa is the teacher here. It is a well-known fact that an imitation shows improvements over the original. The gem is rough in the mine and receives polish after it is taken out of it, Bhasa's verse above is rough while the other one bears a polish.



Thus in Bhasa, Jayadratha is supposed to be the जल and दुर्योधन the स्रोतम् of शत्रु नदी । But how is स्रोतम् to be distinguished from जल ? If we say one is 'matter' and the other 'motion' then Duryodhan becomes something immaterial, which is not desirable and constitutes a defect in the verse. Again in the third line of Bhasa's verse शत्रु appears as नदी and केशव as प्रव । In the fourth, however, शत्रु is again introduced but in its own character, while केशव is still considered as प्रव which is another blemish. A plausible justification will perhaps occur to some :—The poet speaks of the तरण (crossing) of शत्रु (enemies), and also of केशव as a प्रव (raft) in helping in the तरण (crossing). But तरण (crossing) and प्रव (raft) are meaningless when applied to शत्रु (enemy) in its own character. Hence as शत्रु (enemy) has already appeared in the third line in the character of a नदी (river), here also it has to be taken as such. The presence of तरण (crossing) and प्रव (raft) imply a metaphor in शत्रु ( enemy ) ; and the fourth line is justified. I call this a *plausible* justification, because, in the first place, the नदीत्व of शत्रु is not presented in the third line as an arbitrary assumption, but established after the concomitants of a नदी such as the banks, the current &c, have been secured in elaborate detail in the two lines preceding. In the fourth line the statement is abrupt, without any regard for the details. Secondly, तरण (crossing) and प्रव (raft) may be said to imply the presence of जल only, not necessarily of a नदी, still less of a नदी rendered difficult of crossing by pools and billows, sands and sharks, as is necessary here. The fourth line seems really defective. Moreover तरणेषु here in the plural, though not absolutely incorrect will take a lot of defence, and ought to have been avoided. The poet of the गीतानाहात्म्या has filed off these flaws. He is the miner and Bhasa the mine. He is the imitator and Bhasa the original. Bhasa is his गुरु ।

But a single instance like the above especially when it concerns a nameless poet, cannot establish the claims of Bhasa to be considered as कविकुलगुरु the teacher of poets—in preference to कालिदास । It shows, however, that the sanctity of Bhasa's देवकुल has been violated, and it is worth while to inquire if any name of repute is included in the list of intruders. However as an author of several dramas he was a teacher of poets, a standard author at one time and acquired a high reputation.

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Calcutta, 1915.

SARADARANJAN RAY

## SECTION—II

Bhasa—the dramatist.

( HIS WORKS—AGE—COUNTRY, RELIGION, &c. )

Scholars have shown that the thirteen books [which are :—  
 (1) पञ्चराव (2) दूतवाक्य (3) मध्यमव्यायोग (4) दूतघटोत्कच (5) कर्णभार (6) करभंग—based on Mahabharat; (7) Balacharit—based on Krishna legend; (8) प्रतिमानाटक (9) अभिषेक—based on रामायण; (10) स्वप्नवासवदत्तम् (11) प्रतिज्ञायौगन्धरायण (12) अविमारक (13) चारुदत्त\* supposed to be based on historical facts &c.] unearthed by Pandit Ganapati Shastri at Trivandrum have come from the hand of Bhasa the senior of Kalidasa. Owing to similarity of expressions and ideas (e. g.) (i) “किं द्रष्टव्यं ! शशाङ्कोऽयं राक्षोर्बदनमखले” *Balcharit.* I. II. “राहुवक्त्रान्तरगता चन्द्रलेखिव शोभते” *Dutaghatotkacha* VII, “राहुणा चन्द्रमा इव”—*Pratigna-Yaugandharayana* I. 16; (ii) “सुग्रीव सीता परिभूय नीयते” *Pratimanataka* and *Abhisheka*, (iii) “किं वचाति हृदयं परिशुद्धितं मे” *Swapnavasavadatta* VI. and *Abhisheka* IV; (iv) “भरतानां कुले जातः” in *Swapnavasavadatta* VI and *Yaugandharayana* VI etc.), owing to similar scenes in these [e. g. (a) Vasudeva’s counting on Arjuna’s deeds of valour—his singlehanded victory over the Kurus in Virata-rastra etc. of *Dutavakya* occurs in *Dutaghatotkacha* as well; (b) Ravana’s lament over Indrajit’s death in *Abhisheka* resembles Dasaratha’s wailings in *Pratimanataka* due to Rama’s separation etc], and Prof. Winternitz’s citing of the epithet एकातपत्रा ( in *Dutavakya* *Abimaraka* I-1, *Pratima* VII. 1, *Swapna* VI. 19 ); and expressions like अवभवात्, तवभवान् in *Pratigna-Yaugandharayana*, *Swapna*, *Charudatta*; and का गतिः, प्रथमः कल्पः, मेदानौमन्थं विचिन्त्य in *Prat.* *Yaug.* *Swapna* V etc and “न शक्नोमि रोषं वारयितुम्” &c in *Prat.* *Abhi* &c, prove common authorship of these dramas. These very natu-

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\* Some scholars try to attribute वज्रफलम् &c also to Bhasa but we disagree. Some even disagreeing to attribute all these even to Bhasa,

ral expressions (viz कुसुमावचय in Swapna and Sakuntala, प्रतिहार-रची in Prat I and Raghu VI. 20 etc. रामाभिधान in Prat I. 4 and Rag. XIII 1, प्रतीष्य in Prat and Sak. VI, अन्तःपुरः in Prat II and Sak V ; अपितपो वर्धते in Prat and Sak) occurring in Kalidasa also, show the proximity of Bhasa with Kalidasa in point of age. Over and above these Prof. Devadhar also proves the *common authorship of these plays from certain dramatic devices*. [Again common authorship of the above 13 plays seem certain acc. to Mr Pushalkar, from above similarities and the idea of attainment of स्वराज्य and wish for its stability, cp परचक्रं प्रशान्त्यत्]. Prof. Devadhar says—the entrance of a person of high rank is announced with the words “उत्सरह, उत्सरह, अया उत्सरह (compare—Prat. Yaug IV, Urubhangha. Swapna I, and Pratima III). The Prologues of Bhasa’s plays are shorter and similar and no mention is made of the author as is common with later dramas ; then again mention of high important personages by puns are seen in Pratima, Pancharatra Swapna, Prat-Yaug ; the Bharata-vakya in several of these plays are alike ; so also these belong to one author. Pt. Ganapati Shastri also shows the special characteristics of these plays in the stagedirection “नान्दन्ते ततः प्रविशति सुवधारः” ।\* Bhasa’s plays have स्थापना for

[\* But from Bana’s “सुवधारकृतारम्भेर्नाटकैर्बहुभूमिकैः सप्ततर्कैर्दशोक्तेषु भासो देवकुलैरिव” ( Harsacharit I ), it is clear that सुवधारकृतारम्भ etc. are not special characteristics of Bhasa, but the epithets were chosen to apply to both Bhasa’s dramas and देवकुल ; for as is seen in साहित्यदर्पण one of Kalidasa’s manuscripts of Vikramorvasi begins like Bhasa’s dramas. Further in all dramas modern and old, the सुवधार enters, utters आशिस and introduce the drama ; but in Bhasa the नान्दी was included in पूर्व-रंग whereas in modern dramas the नान्दी is recited on stages ( See Sec. I also ) ].

प्रस्तावना for the preparatory scene. Dr. Max Lindeau in his "Bhasa Studies" has also given these arguments in favour of common authorship and also in favour of Bhasa's priority to later dramatists of the Christian Era. Similarly the complimentary relation existing between Swapna-vasavadatta and Pratijna-Yaugandharayana, and between the two Rama—dramas ( Pratima and Abhisheka ) and the same nature of deviations from Panini ( e. g. परस्मैपदी use of आ + पृक् प्रति + चा : uses like काशौराज्ञे, सर्वराज्ञः कुसुमावचय &c in these dramas) *prove their common authorship* as also their high antiquity in a period when Panini-grammar did not bind language hand and foot ; and *their common authorship goes to भास as is clear from the slokas of Bana, Rajshekhara etc.\** Now Panit Ganapati Shastri, Max Lindeau

[\* Pt.G. Sastri also holds that as Rajshekhara in the sloka "भासनाटकचक्रोऽपि ऐकैःचित्ते परीक्षितम् ।.....स्वप्रवासवदत्तस्य दाहकोभूत पावकः" ascribes स्वप्रवासवदत्त to Bhasa, so all the other works of this group showing common authorship belong to him also It must be remembered that from Rajshekhara's Kavyamimansa (quoted by Ettinghausen) we see that two Bhasas—only existed; one Dhavaka Bhasa author of Ratnavali &c, and the other the author of Swapnavasavadattam &c. Rajshekhara however confounded these two in the sloka quoted above; we quote the slokas for elucidation :—"कारणन्तु कवित्वस्य न सम्प्र कुलीनता । धावकोपि हि यज्ञासः कवीनामयिमोऽभवत् ॥ आदौ भासेन रचिता नाटिका प्रियदर्शिका । निरीर्यस्य रसज्ञस्य कस्य न प्रियदर्शना ॥ तस्य रत्नावली नूनं रत्नमालिव राजने । दशरूपककामिन्या वचस्पत्यन्तशोभना ॥ नागानन्दं समालोक्य यस्य शोद्ध-विक्रमः । अमन्दानन्दभरितः स्वसम्भसकरात्कविम् ॥ उदात्तराघवं नूनमुदात्तगुण-मुष्कितम् । यद्वीर्याभवभूत्याद्याः प्रणिन्युर्नाटकानि वै ॥ शोकपर्यावसानास्य नवाङ्गा किरणावली । साकरन्दस्वैव कस्यात्र प्रददाति न निर्द्वैतिम् ॥ भासनाटकचक्रोऽपि ऐकैः चित्ते परीक्षितम् । स्वप्रवासदत्तस्य दाहकोऽभूत् पावकः" ॥ After all ( unless further light comes out ) *two Bhasas are found in*

etc. place Bhasa in 5th Century B.C ; others place him in A.D. Thus Prof Keith places Bhasa in 3rd Century A. D. on the strength of Kalidasa's date and on the strength of Bhasa's Prakrit showing a later date than Aswaghosh's Prakrits (and

sanskrit, one धावकभास being author of the group of plays *Nagananda, Ratnavali* &c. the other must be the author of the group of plays *Svapnavasavadattam* &c. Again the quotation of Bhasa-slokas by Vamana the Rhetorician in his *Kavya-lanakarasutra* (e. g. यासां वलि' &c ) and by Anandavardhana in his *Dhyanyaloka* as suggestive of common authorship of these plays is doubtful. For the slokas of *Kavyalankara*—sutra are from Sudraka's *Mrichhakatika* which perhaps is based on Bhasa's *Charudatta*. Mr. P. V. Kane has pointed out that the line "द्यूतं हि नाम पुरुषस्यासिंहासनं राजानम्" &c. in Vamana (IV. 3. 23) is not found in *Charudatta* but in *सूक्तकटिक* (cp. Vamana's remarks also—"युद्धकादिरचितेषु प्रवर्त्येषु भूयानस्य प्रपद्यो दृश्यते" ); so also आनन्दवर्धन does not verbally quote सप्तवासवदत्तम् though अभिनवगुप्तपाद ( his commentator) does. I think these prove on the other hand, that at that time ( i. e. in some 8th Century A. D. ) when Vamana wrote, Bhasa's works were ousted off the field by Kalidasa's and perhaps by Bhavabhuti's dramas, as महाभाष्य drove off Vyadi's संग्रहवृत्त ; and that after Kalidasa Bhasa's works were being gradually (as centuries rolled on) unheeded to, and these then for some time found popularity with south-Indian people, as once महाभाष्य was current in Deccan only ( cp. "यः पतञ्जलिशिष्येभ्यो भट्टोद्याकरणागमः काले स दाक्षिणात्येषु यथमात्रे वा बह्वितः पर्वतादागतं लब्ध्वा भाष्यवादानुसारिभिः स नीती बहुशास्त्रं चन्द्राचार्यादिभिः पुनः"—in वाक्यपदीय ); hence the South-Indian characteristics in Bhasa's works as beginning with 'ततः प्रविशति नान्यत् स्वधारः' &c ; for Sabityadarpana quotes one of Kalidasa's manuscripts of विक्रमोर्वशी whose beginning is also similar to those

Aswaghosha wrote in 1st century A. D. during Kanishka's reign ). Prof. Winternitz rightly says that generalisation on Prakrit and language etc. is shaky indeed, He however places Bhasa in 4th Century A.D. on the strength of Kalidasa's date

of Bhasa's plays, and Sahityadarpana calls it as an old use ( cp. "अतएव प्राक्तनपुस्तकेषु 'नाम्नान्ते सुवधारः इत्यनन्तरमेव वेदान्तेषु इत्यादि दृश्यन्ते" S. D. VI. 24-25 &c. ) I think this is an old custom in south Indian plays specially. So also Bhasa's plays gained a South-Indian characteristics even in old days, for it was an old fashion. Again the flow of verses and characters in Charudatta is dispensed with in सूक्तिक, so Charudatta is the earlier work ; some ( e. g. Prof. Devadhar. Mr. Barnett &c ) try to prove the reverse from other fact of these two dramas ; but we differ as potent reasons place Bhasa in B. C. George Morgenstierne place Bhasa's works as earlier than Sudraka's, while Dr. Sukthankar places Charudatta as later than सूक्तिक though the latter scholar admits that Charudatta is more crude than सूक्तिक, the former rather incomplete and the latter complete. It must be remembered here that these writers being biassed against the high antiquity of Bhasa did not remember that the great also sometimes takes nap specially in later ages ; and that the original is naturally defective and crude. Again the facts revealed by Mr. K. Rama Pisherodi (B. S. O. S. 3. 112f ; 8 641) that "these plays of Bhasa form a part of the repertoire of the Cakyars—the traditional actors of Kerala" support us. "These Cakyars did never act a drama in full, but only its selected scenes ; and for every act they stage, they have their own form of interlogue" &c. so also the Prologues of these plays popular in South-India were changed through necessities of Kerala theatre ; these actors even changed the original ; so perhaps we find Bhasa's incompleteness in Charudatta-

as 6th Century A. D. Some also hold that as Bhasa speaks of Pataliputra, which was not founded at the time of Kalasoka long after Buddha's reign, and as one of Bhasa's slokas in Pratijna-Jaṅg. is based on one of Aswaghosha so also Bhasa is later than Aswaghosha. But these are weak hypothesis ; for these may be due to the changes brought on Bhasa's plays by the Cakyars ( Kerala-actors ) or others. Prof. Sylvan Levi holds that Bhasa conforms to the classical laws of Indian Aristotle ( i. e. Bharata), so he was after it. Dr. Barnett has questioned the authenticity of Bhasa and places these works ascribed to Bhasa in 7th Century A. D., for he says that

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manuscript unearthed in Trivandrum. These Cakyars the actors of Kerala were plagiarists and as such can not produce finished plays like स्वप्नवासवदत्त or प्रतिमानाटक : And no Rhetorical work after 10th Century named these works as preparation of Kerala actors, so we emphasise that Bhasa's works were only revised by Kerala actors to suit their propose and taste. Mr. Paranjape has also shown that Bhasa's uses and imitations of Ramayana's words &c., ( several deviating from Panini and idiom) as निवृत्ताव, उपोपविष्ट, अमुरपुरवध, तमौघ, युद्धूष्य in Pratima-nataka, if attributed to the authorship of Kerala actors, then what excuse can these of 10th Century A. D., bring forward to support unpardonable mistakes. Such blunders are never found in middle-age writers. Thus he remarks—"This peculiar phraseology also therefore, detects and discloses that the Chakkyars (?) can never be the author of these plays except by stealth." (Intro, to Pratima pp. XYXII). As (seen above) once महाभाष्य was popular only in S. India, so in course of time Bhasa's dramas were famous with Kerala's theatres. Further the epic slokas in Bhasa's works, the many deviations from Panini, the prakrit in his dramas coinciding with that of Kalidasa, their natural grace of style, their religious faith



Mattavilas-Prahasana of Pallava prince Mohendra-vikramavarman of 620 A. D, has close characteristics with Bhasa's plays beginning with "नायकं ततः प्रविशति सूत्रधारः". Prof. Devadhar further says that the depiction of death etc. is not an old custom, but found in the manuscripts of Katyayana-saughandhika where we have "उभौ युद्धं कुरुतः", "उभौ मुष्टिभिः प्रहृत्य युद्धं कुरुतः". Further, he says that as Bhasa's Prakrits in several points coincide with the drama Mattavilasa and Subhadrabhananjay so Bhasa follows south Indian practice of middle ages. Thus 7th Century is his probable date. But just reverse is the case when we remember as noted in the footnote that these are south Indian characteristics brought on Bhasa's works due to Cakyars of Kerala, and any generalisation on these is weak indeed. And as Bhasa was popular in S. India alone, so south Indian characteristics got mixed in his works ; the S. Indians following Bhasa as their model wrote in this strain in middle and other ages. Prof Levi also is in our favour, he quotes R mchandra and Gunachandra's Natyadarpan where Bhasa is connected with स्वप्नवासवदत्तम् cp "यथा भासकृते स्वप्नवासवदत्ते ..... वतसराजः—“पादाक्रान्तानि पुण्यानि सौमित्रेदं शिलातलम्” ), and this verse not being found in the present edition of स्वप्नवासवदत्त, he holds that the present edition is a South Indian revision of the drama ; so perhaps all other works of Bhasa also underwent revisions. Prof Devadhar in his "Plays ascribed to Bhasa—their authenticity and merits" doubts whether Bhasa mentioned by Kalidasa in this Bhasa at all. But we have seen in Sec. I and in our footnote before *that only two Bhasas are mentioned in*

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and other strong reasons ( e. g. sleep, battle and death in Bhasa's dramas in violation of Bharata's Natyasutras ) place all these works to Bhasa and Bhasa (as we will see) flourished in B. C.

*Sanskrit works, and one being वाचकनाम author of Ratnavali &c. posterior to Kalidasa, the other author of सप्रवासवदत्त &c. is the Bhasa referred to by Kalidasa in his work. Now let us determine this senior Bhasa's date referred to by Kalidasa ; and we have seen that Bhasa's religious faith contribute to the development of Gita's philosophical ideas, so Bhasa was perhaps a bit before Gita ( see our Evolution of Gita ).*

Bhasa's antiquity with reference to his सप्रवासवदत्तम्, being source of Gunadya's Brihatkatha of 1st Century A. D. ( as advocated by Pandit Shastri ) does not commend itself. For महाभाष्य also refers to वासवदत्ता under Sutra 4. 3. 87 ( cp. "अधिकृत्यकृतं यन्मि इत्यत्र आख्यायिकाभ्यां बहुलं सुगं वक्तव्यः । वासवदत्ता ; सुमनात्तरा" &c.) showing that a book named वासवदत्ता (other than Subandhu's surely) was current and popular in his time, but that Vasavadatta is now lost to us ; so it is possible that Bhasa's सप्रवासवदत्तम् and the वासवदत्ता known to Patanjali had some common origin unknown to us. Another argument in this direction of Pandit Ganapati Sastri is that Chanakya quotes one of Bhasa's sloka from प्रतिज्ञायोगश्रवणम् ( cp. "वेदेष्वपि अनुश्रूयते समाप्तदक्षिणानां यज्ञानामवश्येषु "सा ते गतयोरुपराणामिति" । अपौरुषेयौ भवतः—'यान् यज्ञसङ्घोषपसा च विप्राः स्वर्गेष्विषः पावचैश्च यान्ति । चक्षेन तानप्याति यान्ति शूराः प्राणान् सुयुद्धेषु परित्यजन्तः ॥ नवशरावः सलिलसुपूर्णं सुमंस्कृतं दर्भकृतोत्तरीयम् । तत्तस्य मामूत्ररक्तञ्च गच्छेद् यो भर्तृपिण्डस्य कृते न युज्यते"—इति मन्त्रिपुरादिताभ्यामुत्साहयद्युधान्"—Chanakya's Arthashastra quoted by Ganapati Sastri). Now the प्रतिज्ञानाटक has the second sloka only "नव शरावम्" etc. But the construction and उपजाति metre of these two slokas, their negative and positive proofs to wards those dying in battle, show that these were works of one hand ; so we think that both Bhasa and Chanakya quote these slokas from some third man ; thus Chanakya says "अपौरुषेयौ भवतः" in dual. If these were from different authors, then Chanakya would have said 'कश्च', 'आपच' or 'अन्यश्च' after

the first sloka and “अपि इह श्लोकः” before the first “यान्यत्रसङ्घः” etc. So this also does not prove Bhasa’s antiquity. The only sure proof of establishing Bhasa’s antiquity is that Kalidasa in his *Malavikagnimitra* names Bhasa as a famous poet ( cp. “मा तावत् प्रथितयशसां भासनीमिह कविपुत्रादीनां प्रवृत्तानतिक्रम्य वर्तमानकवेः कालिदासस्य कृतौ किं कृतो बहुमानः ). Now Kalidasa having flourished in 2nd Century B. C. ( see Appendix at the end of our *Evolution of Gita* and our *Sakuntalam* ). Bhasa was surely about some two centuries earlier than Kalidasa ; for in his time he was प्रथितयशः ( widely famous ) ; and establishment of fame in such a hoary past age required more than a century. So we place Bhasa in 4th century B. C. The Bengali editions of *मालविकाग्निमित्र* read “धावकसौमित्र” instead of भाससौमित्र of the Bombay version. But धावक was the Court-Poet of श्रोद्धर्ष in whose name ( scholars say ) he wrote the *Ratnavali* and the *Nagananda* as we learn from Mammata who in his *Kavya-prakasa* says “श्रीहर्षादिर्धावकादीनामिवधनम्” । Prof. Macdonell assigns 7th Century A. D. to श्रोद्धर्ष । He and Dhavaka are therefore posterior to Kalidasa, so धावक here is a misreading in the Bengali editions.

Again from the भरतवाक्य of Bhasa’s *सुप्रवासवदत्तम्* and *बालचरितम्* ( e. g. “इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् । महीमिकातपवादां राजसिंहः प्रशास्तु नः” ), a guess as to the seat of culture in Bhasa’s time may be hazarded ( this राजसिंह not being identified, Bhasa’s date with reference to it is out of the question\* ). Here

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\* It has been found out that a Pandya king named Rajasimha flourished in 3rd Century A.D. in Southern India ; from this some argue that Bhasa was a poet of that period ; but we think that here राजसिंह is not a name—सिंह indicating ‘greatest’—(—it is श्रीहर्षवाचक ) ; for in *Pancharatra* Drona says “इमानपिमहो कृत्यां राजसिंहः प्रशास्तु नः” with reference to king

Bhasa compares his earth to a lady, wearing the Vindhya hills and the Himalayan range as pendants to her ears.

Duryodhana and not to Rajsimba of 3rd Century A. D. If it be argued that it is poet's own patron who uttered through his Drona, then we say that this very sloka as भरतवाक्य of स्वप्रवासवदत्त &c. if refers to a particular king then after the death of the said king the भरतवाक्य will lose its significance and the drama cannot win public applause; whereas a poet wish unhampered success of his dramas through age after age. So राजसिंह is not a name here. Further the opening benedictory verse of स्वप्रवासवदत्त ( e. g. .... "वलस्यत्वाम्.....भुजौपाताम्" ) pointing to the king or the king-like person as the object of आशिस्, shows that Bhasa's patron was before him: ( witness 'त्वाम्' in the singular here ); Avimaraka's benedictory verse ( e. g. ".....श्रीमान् नारायणस्ते प्रदिशतु वसुधासुखितैकातपद्वाम्" ) clearly shows Bhasa's king seated before him during the acting of his dramas ( witness "ते" here ). Then if before his patron his dramas read merely "राजसिंह" directly referring to his person-king without any qualifying epithet, then surely it will insult his patron. And Bhasa cannot be guilty of this gross incivility. For he makes ( in प्रतिज्ञानाटक ) हंसक hesitate to say merely यौगन्धरायण without any qualifying epithet, though हंसक was narrating master's words :—यौगन्धरायण appreciates this and says "स्वैरमभिधीयताम् स्वामिवाक्यमेतत्" &c. And he was aware how to use the name of a high personage. So mere राजसिंह in Bhasa cannot refer to his patron. Lastly if राजसिंह is a name, then "न: राजसिंहः" making "राजसिंह" exclusively their own, uttered by a subordinate is an outrageous incivility. So राजसिंह in Bhasa is not a name but a mere word which by उपमित कर्मधारय means the lion-like (best) king. So Bhasa's connection with राजसिंह of 3rd Century A. D. is impossible. Mr. Jayswal's connecting

Now the ear drops of a lady hang parallel to her body. Vindhya and Himalaya are therefore parallel to the body of Bhasa's earth. But these hills stretch east to west. Hence Bhasa's earth stretched east to west from sea to sea. Also, remembering that the ear-drops are worn one to the right and the other to the left ear of the wearer, it may be presumed with some amount of certainty (provided of course that the poet is not guilty of confusion in the metaphor of the verse), that the earth (मही) in the verse is Northern India. Again the scenes in Bhasa's dramas almost all lie in northern India. So it is sure that he was a man of Northern India and he flourished in some hoary past when the seat of learning was there with his patron king as well there; and as we see that marriage with a maternal uncle's daughter is sanctioned in Bhasa's *Avimaraka*, so he was perhaps some time after *Mahabharat* (where Arjuna marries सुभद्रा, daughter of Vasudeva who was his maternal uncle) and after the time of king Ajatasatru (5th. Century B. C.) who marries his maternal uncle's (Prasenajit of Kosala) daughter.

Yet another argument suggests us. *Gita*, incorporated in the मौल्यदण्डन् of महाभारत was during its popularity considered as a separate sacred book; and to maintain its sacredness some laudatory verses were then added by some one other than Vyasa (for गीतामाहात्म्या belauds Vyasa there), under the name

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of Bhasa with Kanva Narayana (53-41 B. C.) is also baseless. Vaishnava poet's use of Narayana to refer to some other than Lord Vishnu is impossible and intolerable; further "प्रदिशतु" in अविमरक as quoted above cannot mean "to rule" as Mr. Jayswal says. It here means 'to give', and nowhere it is used in the sense of "to rule". So we reject Mr. Jayswal's argument also.

of गौतामाहात्म्य । Therein we find the following verse :—भीष्म-  
द्रोणतटा जयद्रथजला गान्धारनौस्रोतपला शल्येन यादवतौ कृपेणवहनी कर्णेन  
वेलाकुला । अश्वत्थामविकर्णघोरमकरा दुर्योधनावर्त्तनी सीत्तीर्णा खलुपाख्यवै रथानदी  
कैशवकः केशवः ॥—(meaning ‘what a pilot Kesava is ! The  
Pandavas have indeed crossed that dire stream of enemies of  
which भीष्म and द्रोण are the banks, जयद्रथ is the water शकुनि  
is the rock, शल्य the alligator, कृप the current, कर्ण the shore,  
अश्वत्थामन् and विकर्ण are grim sharks, दुर्योधन the whirlpool’’ ).  
This verse bears a striking resemblance to the benedictory  
verse of Bhasa’s कुरुभङ्ग, which runs thus :—भीष्मद्रोणतटा जयद्रथजला  
गान्धारराजोपला (or—द्रदा) कर्णद्रौणिकृपोर्मिनक्रमकरा दुर्योधनस्रोतसम् । तोषः  
शवनदी शरासक्तता येन प्रवेनाज्जनः शवूणां तरणेषु वः स भगवानस्तु प्रवः केशवः ॥—  
(meaning “May that Almighty Kesava be your raft in crossing  
your adversaries, the very same raft in which Arjuna crossed  
his stream of enemies. That was indeed an extraordinary  
stream having भीष्म and द्रोण for its bank, जयद्रथ for its waters,  
शकुनि the king of Gandhara for its stones, कर्ण for its billows,  
अश्वत्थामन् for alligators, कृप for sharks and दुर्योधन for its floods’’ ).  
The sloka of गौतामाहात्म्य is an adaptation of the language,  
style, metaphor, thought of Bhasa’s verse—only it has poli-  
shed and remedied the original ( e. g. Bhasa compares जयद्रथ  
with water and दुर्योधन with स्रोतस् । And how can स्रोतस् be tho-  
ught separate from जल ; in Bhasa’s 3rd line of the verse शव  
appears as नदी and केशव as प्रव ; in the fourth line however शव  
is introduced in its own character while केशव is still regarded  
as a प्रव, which is a blemish and so on). So Bhasa is the mine,  
and the author of गौतामाहात्म्य the miner. माहात्म्य ( majesty ) of  
a sacred book as is usual was written when the book was  
*being thought as sacred* ; so Gita was at least a century, earlier  
than the writer of this ( गौतामाहात्म्य ) । Again this writer by  
imitating Bhasa shows that Bhasa was the popular and stan-  
dard author in this line before Kalidasa ; for after Kalidasa,

his muse alone was sung by all. Thus Bhasa being already a *standard author*, perhaps preceded Gita by some decades of years. Lastly from after Ramayana, Naravana or Vishnu was the highest God, and Rama and Krishna were His incarnations. But after महाभारत only कृष्ण was being regarded as the highest God, and Bhakticult already in the process of development highly advanced; in हरिवंश, कृष्ण is said as केशव (he being regarded as lord or producer of क i. e. Brahman and ईश i. e. Siva); and during this period the Bhakticult of the Pancharatras also was in evidence as seen in Mahabharata. So Bhasa's Vaishnava views with नारायण ( see मध्यमव्यायोग, दूतघटीतृकच &c ), लक्ष्मिन्द्र ( as in दूतवाक्य &c ) and sometimes कृष्ण as the highest god ( see बालचरित ) and he having the title केशव as well (as above), and the title of पञ्चरात्र in one of his dramas show that in his time वैष्णवभक्ति was much in progress and कृष्ण in the way of being regarded as the highest god. But after Gita or at the time of Gita कृष्ण alone is the highest god of a vaishnava, so indeed Vyasa put the idea of personal god with कृष्ण there. Hence also Bhasa was perhaps a little earlier than गोता; Bhasa has no protest against Buddhism, whereas Gita stoutly protests against this as will be seen there, so also Bhasa preceded Gita and in his time Buddhists did not make any headway against Brahmanism. Bhasa's Vaishnavism also is unlike that of Magha's or others of middle ages; so also his high antiquity is certain. His epic style, deviations from Panini &c also support this. The main argument however, of Bhasa's high antiquity is based on Kalidasa's date as 2nd Century B. C. ( See Introduction of our Sakuntalam ).

Bhasa was a believer in the philosophical creed of the  
 Bhasa's creed. Sutra ( literatures ) combined with Bhakti  
 of the Vaishnavas as seen in Ramayana,  
 Purana, Mahabharata or Pancharatra &c. Though he has not

said anything about creation or relation of जीव and ब्रह्म directly, still we infer this from his Bhakti on नारायण or कृष्ण as the highest god, and from his belief in the Brahmanical systems of power of sacrificial oblation ( Bal. Char. V 7), of Sradheult ( Prat. V &c ) as in Manu and Puranas. Similarly he refers to Brahmanical rites and customs and the prominent position gained thereby in Pancharatra I, 6 and in Madhyamavyayoga, 9. Time and again he shows familiarity with the sastras (vide Swapna. VI. 16 &c.), with the power of धर्म ( karnabhar I 19 ). In Balacharit through chamberlain's mouth and in Pratima I. through Sita Bhasa revolts against lies even on jest and so on. He has great resignation on Fate which he takes as Provident's dispensation like a true Bhakta (cp. "कालक्रमेण जगतः परिवर्तमाना चक्रारपङ्क्तिरिव गच्छतिभाग्यपङ्क्तिः"—Swapna I. 4), belief on the power of God (cp "ईश्वरः स्वस्ति कुर्वन्तु"—Bal I ). He also believed in the force of कर्म of this life ( पुरुषकार ) and of previous lives ( देव ) and knew that the prevalence of one over the other was due to the strength of पुरुषकार or देव ( cp. "देवः पुरुषकारेण वक्ष्याम्यहं वृत्तम्"—Balcharit If. 14 and "देवगतिं गतेन" in Abhisheka ). But our poet seems to attach greater power and force on देव ( cp. "यद्वैः शुभैः पुरुषता भवतीह नृणां । देवैः विधानमनुगच्छति कार्यसिद्धिः" Avi. III ). Thus he was also a believer in वर्णाश्रमधर्म with भक्ति on ancestors ( Bal. I, 5) on ब्राह्मण (Karna I) or ब्राह्मणवचन (ब्राह्मणवचनं न मया कान्तपूर्वम्), on नारायण or कृष्ण as the means of highest good for जीव\*, had strong resignation on his lord, struggled hard for uplift of self and men relying on कर्म, and followed the ethics of Dharma Sastras ( cp. Bal II. 25 &c ). In all these points Bhasa helped Gita's development, he had also helped Gita's development by taking दामोदर as the highest god and all

\* ( See वाचचरित V. 18, 19, I, 6, 7 ; दूतवाक्य I, 43, अभिषेक IV etc ).



being his incarnations ; and indeed his दामोदर took births in several yugas for protection of the good and destruction of the evil as in Gita IV Cp. “शङ्खचौरवपुः पुरा कृतयुगे नाम्ना तु नारायणस्त्रे-  
तायां विपदार्पितभुवनो विष्णुः सुवर्णप्रभः । दूर्वाश्वामनिभः सरावणवधे रामो युगे  
द्वापरे नित्यं योऽञ्जननिभः कलियुगे वः पातु दामोदरः ॥”—\*Balacharit I. 1 ).  
Thus as said before though to him नारायण is the highest god, still here his नारायण is a representation of दामोदर or कृष्ण as the highest one—all ( including राम in Pratima &c ), being thus his incarnations. Those who belittle Bhasa’s antiquity say “neither the herd-god Krishna nor Rama is known to us as incarnations of विष्णु in inscriptions dating before the christian era” But the quotation of Ramayana, referred to in our Evolution of Gita pp 71 where राम is said as अवतार of विष्णु—he is कृष्ण &c, vitiates this remark. Again some ( like Prof. Winternitz ) say that to Bhasa कृष्ण and राम are incarnations

\* We analyse the above sloka of balacharit to support our point. The main sentence is—दामोदरः वः नित्यं पातु । Who is दामोदर ?—कलियुगे अञ्जननिभः । Is this all ? “शङ्खचौरवपुः पुरा कृतयुगे”—he was white like conch and milk in Satyayuga. What was his name then ? नाम्ना तु नारायणः । Anything more of him ? सुवर्णप्रभः त्रेतायाम् । His name then ? विपदार्पितभुवनो विष्णुः । Any other incarnation of him ( i. e. of Damodara ) ? Yes—द्वापरे युगे दूर्वाश्वामतनुः ; what his name then ? रावणवधे रामः । [ N. B. Bhasa’s दामोदर is कृष्ण, for in कलियुग he is himself अञ्जननिभः । Here the epithet दामोदर is chosen to represent Bhasa the Bhakta’s highest god, for the incarnations are named in point of change of colour—and दामोदर giving no idea of colour, is colourless ].

Bhagavat’s (x. 8. 9) sloka (e. g. “आसन् वर्षास्त्रयोऽक्षस्य गृह्णतोऽनुयुगं तनुः । युक्तीरक्तस्थायौत इदानीं कृष्णतां गतः ) is also in favour of our above Exposition.

of the highest god विष्णु ; his अमिषेक नाटक speaks of राम as पुरुषोत्तम and नारायण ; but as seen above to Bhasa दामोदर<sup>\*</sup> is the highest one—all others being his अवतार। So we may also say that Bhasa was in a period when कृष्ण was just being regarded as an incarnation i. e. just after our Mahabharata." Bhasa's salvation though not mentioned explicitly was surely like a Bhakta's Mukti.

All later authors have eulogised Bhasa as a well-known author or dramatist ( as we have seen before ), but none not even tradition or the poet give any account of his own self. Personal accounts of Bhasa However from a study of his works we conclude and summarise that Bhasa seems to be an orthodox ब्राह्मण, a staunch supporter of वर्णाश्रमधर्म, firm believer in the practice and efficacy of यज्ञ, of social rites and customs as seen in the smritis, of political measures as depicted in Manu VII. VIII &c, an ardent worshipper, of गौत्राति and of superiors. He was also a true vaishnava and a scholar of the northern countries, as seen before. His ignorance and reticence about south and perfect knowledge of the northern countries also proclaim the poet to be a northerner where he carried on his literary career under the benign patronship of a king. This much only we can gather from his works.

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\* Gita's and Bhasa's proximity is also borne out from language, style &c—cp प्रहसित in Prat I and in Gita XI, also cp. "तुल्यदुःखेन मोचितः" of Bhasa with Gita's "सर्वपापेभ्यो मोक्षविद्यामि मा युचः" ; परस्मैपदी use as प्रतिज्ञानीमः etc in both, &c.

## III. THE STORY IN BRIEF.

(a) Bhasa's Pratimanataka's story here is as follows :— when Rama's coronation was going to be celebrated, Dasaratha was told something by Manthara (the maid servant of Kaikeyi), Then coronation was withheld, and instead at the instigation of Kaikeyi Dasaratha was compelled to banish Rama to the forest (for a period of 14 years). Lakshmana and Sita being informed of this followed him as their कर्तव्यकर्म. Dasaratha however died due to the bereavement of his favourite son Rama. Now Bharata was informed to comeback here and he having returned to Ayodhya form his maternal uncle's house saw his father's portrait hungup along with his ancestors in the picture-hall (प्रतिमा-गृह) \* This led him to believe of his father's death and he now having known the cause of this took Kaikeyi to task. Then along with Sumantra (the charioteer) Bharata went to the forest to meet his elder brother Rama and returned therefrom after getting Rama's permission to coronate his पादुका (sandals) and himself to act as a mere deputy. During Rama's exile in the forest Ravana the Rakshasa King of Lamka, abducted Sita under the guise of a mendicant, and Jatayu who approached to Sita's rescue fell down and yielded to the attack of the Rakshasa (Ravana). Then Jatayu dies and Bharata being informed of this by Sumantra resolves to go to Lamka to help Rama. Rama, however in the meantime defeated and killed Ravana through the help

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\* From this the drama owes its name as प्रतिमानाटक. This is because importance is attached to this fact.—But this has no very serious connection with the development of the plot here. See under title also.

of the monkey legions, rescued Sita and returns to his आश्रम (his original आश्रम at his वनवास)। Having come to know this Bharata, the mothers and the subjects all go out to meet him. Then after the meeting Rama takes back his kingdom and is duly coronated, and becomes ready to go to Ayodhya by the पुष्पकराय ।

## (b) THE SUBSTANCE OF THE STORY

### ACT BY ACT.

In Act I, Sita out of curiosity adorns herself with a वल्कल accidentally got. Then (when arrangements for Rama's coronation were being made) she and Lakshmana were informed of Rama's प्रवास (exile in the forest) at his father's words (and under instigation of Kaikeyi). At this Lakshmana was furious against Kaikeyi, Rama appeased him. And he and Sita too followed Rama in his प्रवास as their duty.

Act II then speaks of Dasaratha's pitiable last condition at the departure of Rama.

Act III describes Bharata's arrival at Ayodhya (from his मातुलालय) and he having seen of his father's portrait hung up at प्रतिमागृह along with his ancestors infers father's death. He then knows everything from दैवकुलिक and meets the mothers (and chides Kaikeyi).

Act IV records the incidents of Bharata's going to Rama along with Sumantra and his return to Ayodhya therefrom after taking Rama's पादुका and his permission to coronate these during his absence.

Act V states Sita's abduction by Ravana in the guise of a mendicant (भिक्षु) and Jatayu's encounter in obstructing and opposing Ravana.

Act VI Informs us of Jatayu's fight and death and Bharata knowing this calamity from Sumantra resolves to go to Lanka to help Rama.

Act VII then narrates Rama's victory over Ravana and his return to his आश्रम ( made during वनवास ) with his consort Sita. Now being informed of this news Bharata his mothers and the subjects all go out to meet him. Then Rama takes back his kingdom ( राज्य ) from Bharata and is duly coronated and lastly पुष्पकरध appears there to take all over to Ayodhya.

#### IV THE SOURCE OF THE STORY OR THE DRAMA

This Pratimanataka is based on the Ramayana, mainly on the facts of अयोध्या and अरण्यकाण्ड, just as Bhasa's अभिषेक-नाटक is based on the materials of किष्किन्धा सुन्दरा (सुन्दर) and युद्धकाण्ड। The following however are deviations from the Ramayana—

(1) Seniority of Lakshman is a deviation from Ramayana but based on पद्मपुराण।

(2) Order of lineage ( e. g. दिलीप, रघु, अज दशरथ &c. as seen in प्रतिमाण्डह ) is also based on हरिवंश and पद्मपुराण ( पातालखण्ड ); (and both these points are adopted by Kalidasa in his Raghu-vamsam).

(3) Knowing of dasaratha's death from the portrait in the प्रतिमाण्डह is also perhaps taken from some पुराण। In original Ramayana, Bharata assumed of दशरथस्वापत्न from the vacancy of his room and then knew of the whole fact from Kaikeyi and then took her to task,

(a) Bharata's knowledge of सीतापहरण from सुमन्त्र and his resolve to go to help Rama is also a deviation from the

Ramayana. This seems to be our poets own creation to heighten the pathos of the drama, so also is his invention of काचनक्षत्र to abduct Sita. It is to simplify development of the drama.

(5) Rama's re-assumption of राजा from Bharata and his coronation in the forest hermitage ( where he resided during-exile is also our poet's own invention to raise Bharata in the estimation of all and to relieve Bharata of his राजाभार and to glorify the hero ( Rama ) for fulfilling the order of his father, just as creation of दुर्वासः शप in Sakuntala by Kalidasa is to continue the drama and to purify his heroine Sakuntala ( See Intro. on Sakuntalam ).

Thus mainly Ramayana and secondarily पद्मपुराण with the poet's own additions are the sources of this drama. Similarly the वल्कल—incident, Satrugna's presence at the coronation, Dasaratha's vision of his ancestors in Act II, are our poet's own, for his dramatic purposes.

## V. MERITS OF BHASA WITH SPECIAL REF. TO HIS PRATIMA AND SWAPNANATAKA.

The merits of Bhasa that go to make him the teacher of poets and dramatists are his lofty ideas, witty sayings couched in simple but appealing languages, natural descriptions, high social and religious views, characters and ideas in forceful lucid languages (see also sec. I Bhasa's fame ). Thus Mm. Ganapati Sastri observes "Bhasa's unrivalled merit lies in the delineation of the real nature of things in their varied conditions by sweet apt lucid words suggestive of lofty ideas." And of his 13 natakas, Swapna and Pratima natakas are the best. The former is full of विप्रलम्भ गङ्गावरण and the latter is full of Karuna Rasa and Rama the धीरोदात्त hero here is painted

as a Dharmavira also carrying out the mandates of his royal father. Again the life-like reality and high ideals of these dramas are quite unparalleled and the characters as if move before the very eyes of the reader. The Pratima shows all the characters in a more elevated atmosphere than their portrayal in Ramayana. Here in Sita we have an ideal wife. In one word, all his characters are human beings and portrayed in a life-like manner as in our Sarat Chatterjie's novels. The plot is wellknown and suited to serve the purpose of the drama. The style natural flowing and simple. Inspite of some few obscure sentences and grammatical anomalies, the sense never suffers. And inspite of violation of the laws or canons of dramaturgy Bhasa's dramas, are full of appealing conversations, simple but natural descriptions as in Svapna I. 16, Pratima III. द्रुमा धावन्तीव &c., and full of lofty ideals and life-like noble characters, and everything go to help the development of the plot. Hence, as also being full of भूमिका and पताकास्थान etc. (see sec I ante), Bhasa's drama have won him great fame and later sanskrit dramatists including Kalidasa were influenced by his writings. These two dramas can rank with the best of Indian dramas. The plans are well conceived and arranged. The plays and the characters are coherently noble. From tense tragedy comes out smooth real comedy. In both the heroines suffer and sacrifice for their husbands. For these reasons and for ennobling ideas and feelings (as already said), these are the best of Bhasa's dramas.

Thus as Swapnanataka became the source of Ratnavati so Pratima and the other too perhaps supplied imageries to some incidents in our Sakuntalam and Uttaracharitam, ( See our Uttracharita and heading VII below ).

[ N. B.—As regards the merits of Pratima-nataka, Mr. Pusalker remarks "making a survey of the Pratima, act by

act one will be wonder-struck by the artistic development of the plot by skilfully representing the familiar incidents in a different light and by the talent of the poet in bringing various dramatic incidents and ironies, and in raising the passions and pathos to high tensions and then giving them a new turn; compare the pathos and dramatic effect in “कमलवर्ध चिरं ध्यात्वा वक्तुं प्रसूतितावरः.....अनुक्तैव वनं गताः” here ।

Mr. Keith calls this as a dull scenery of रामायण । But we disagree ; for it differs from रामायण in very many points to bring about dramatic effect. Dr. Winternitz agrees with us].

## VI. DEFICIENCY OF THE PRATIMA-NATAKA.

This drama is named Pratima-nataka, for from the sight of प्रतिमागृह, Bharata was aware of his father's death and made up his mind to meet Rama in his exile, and thus because this contributes to the development of the plot to some extent. But it is not a turning point to make the name aptly significant. Bharata could have gone out to meet Rama after hearing of his father's death &c. Another deficiency here is that no clue is given when this प्रतिमागृह was erected and who hung up Dasaratha's portrait there and when was it done ? We are to assume that प्रतिमागृह was erected by Dasaratha when Bharata was in his मातुलगृह and his portrait was hung up there by his trusted officers. Want of unity in time is a great blemish in this Bhasa's drama. Thus here the period of 14 years is made to cover here a period of a few days only. When the first act is over in Chaitra—See Ram.Ayodya, as Mr. Kale says, Bharata returned to Ayodhya within a few days i.e, in वैशाख शुक्लपक्ष and arrives at the प्रतिमागृह at noon when the Devakulika



was taking his day meal. He then in Act IV expresses his intention to go out for Rama without going to अयोध्या in direct violation of Ramayana incidents, indeed he starts in the evening. This is closely followed by Sita's abduction in Act V. though Ramayana hints that this took place in the 13th. year of Rama's exile. Similarly Act VI and VII cover one day each (see VII "अद्यैव यास्यामि पुरीमयोध्याम्"—sl. 14) though acc. to Ramayan these incidents are separated by several months. Again the object (बीज) of the drama is Rama's राज्याभिषेक। Thus chamberlain says "रामस्य अभिषेकसम्भारा आनीयन्ताम्"। But it is made to stand in the first act, lies dormant in later acts—in acts II, III, IV. Bharata plays the main part, being quite friendly to Rama the principal hero of the drama. Thus the बीज in III here is नष्टप्राय only revived by Bharata's refusal to himself accept the राजा। In IV Rama refuses it and prefers to observe पित्राज्ञा by remaining in the forest for 14 years. Then बीज is thus dormant and is made complete in Act VI only when circumstances were favorable in this direction. Thus the development of the plot is rather defective. Further there are grammatical anomalies and obscure sentences. But in spite of these defects in the construction, the drama succeeds owing to free flow of ideas, Rasa (रस) or sentiment (i. e. करुण रस), important terseness of the events, proper delineations in simple free lucid languages, proper succession of matters, and noble portrayal of characters &c.

## VII. PROBABLE INDEBTEDNESS OF SAKUNTALAM TO PRATIMA-NATAKA OR THEIR SIMILARITY.

As already said Kalidasa seems to be indebted to Bhasa for several ideas and imageries etc. But Mr. Pusalker has rightly

pointed out that though Kalidasa may take ideas from Bhasa still he presents these in quite a different garb owing to his superior genius. Thus in Sakuntala we have the uses प्रभविष्णु, "अपितपो वर्द्धते", "प्रथमः कल्पः" "आय्ये" इतिमिव रीतिमिव मधिकृत्यगीयतां तावत्" etc, as in Bhasa's Pratima. Also note Kalidasa's use of रामाभिधान and प्रतिहाररत्नी as in भास,—the characters of Rama and Dushyanta as lovers, and Sita and Sakuntala as devoted wives. The intention to observe and support सत्य are similar in both. Then the imagery of वल्कल in Pratima I is followed by a similar one in Sakuntala I ( also cp. 'किमिव हि मधुराणां मण्डनं नाकृतौनाम्' and 'सर्वशोभनीयं सुहृपनाम्' &c). The incident of जल-सेचन is found in both, Bhasa makes it bearable ( see Pratima V. sl. 3 ) and Kalidasa makes it as unbearable by Sakuntala ( see sak I 16 इदं किलान्याजमनीहरे वयः यः तपःक्षमं कर्तुमिच्छति &c ). In both रथगतिस are similarly described ( Sak. and Prat III), trees are regarded as children and are addressed during departure and in both fawns and creepers express sorrow at the departure of their rearers. Again in Pratima ( VII ) Sita says of the want of confidence on Bharata by the deer herd, just as in Sak V. Sakuntala says of this to the bewildered King. Both end in meeting after separation and vicissitudes of the नायक and the नायिका । Lastly the prakrit and natural style in both are of same nature.

[N. B.—With regard to Kalidasa's indebtedness to Bhasa Mr. Ganapati Sastri further remarks "the incident of the curse of Durvasas and the happy reunion of the lovers at the door of Maricha found in Sakuntala, follow the Avimarakā where the curse of Chandabharṅga and the meeting again of the lovers at the door of Narada are described in the same manner" ].

# VIII. THE LESSON ( INCLUDING THE SOCIAL CONDITIONS ETC. ) HERE AND IN BHASA'S DRAMAS.

From Bhasa's dramas we learn that political and social interests were at the time given preference to self-interest. Hence in Swapnanataka for Udayana's sake and kingdom Vasavadatta sacrificed her personal interest and happiness. The king too brooked this when he learnt of all this plan from yangandharayana (cp 'प्रच्छाद्य राजमहिषीं दृष्टेतिहितार्थं कामनिदं कृतं मया' —Sv. VI. sl. 15 ). In pratima too we find sacrifice of Rama and Bharata ; people at this time preferred सत्यपालन and प्रजारक्षण &c. to self interest, cultured martial and heroic spirit, followed truth, sacrificed self to society and kingdom. Love for husband, brother, son etc was pure, respectful, divine and not passionate only as in later and present ages (compare Bharata's love for Rama and his observance of duty all along ; also mark Rama's पित्रसत्यपालन here ). Then relation of husband and wife and their love too were pure ; men appreciated पित्रर्चन, सौमित्र, पातिव्रत्य ( see Pratima VI V 20 ) and these won merit for the persons cultivating these ; culture of various shastras ( see prat ), also resignation on providence, faith on shastras and saintly utterings, and on testimony ( see Sv. I. 4 and 11 ) and on inevitable force of destiny ( see Sv. VI. 10 ) were taught to men ; and so these germinated in men's mind in general to make them religiously disposed. But then they had belief and faith on पुरुषकार and उत्साहशक्ति ( see Pratijna I. 18 ). All actions and worldly affairs were based on religion and virtue as well ( see Sv. IV. sl. 9 Av. I 12 &c. ). The kings regarded protection of kingdom and subjects ( as in Pratima ) as a duty and did it by all means by resorting on वध even, and also by destroying the invading enemies (see Sv. V.

12. Pancha I. 3 and 4 &c.) and they are to find the stability of their own राजा—cp “परचक्रं प्रशान्तु and “राजा प्रशान्तु नः” &c. Thus the kings were highly respected by all as it should be ( see भरतवाक्य of Sv. Pratima &c ). In short people had faith on Parents ( cp मध्यमवायोग I. 37 ), on ancestors, on Brahmans on sraddha rites ( see Prat. V. ; Avi VI. ), on Dharma shastras (see Prat V) ; they sacrificed for cows ( पञ्चरात्र, II. 5 ). They believed that यज्ञ, धर्म, सत्य keep men and society ( see Pancha-ratra III. and I 23, Avi. VI. 19 &c ). As the poet demanded these from all, so he advised culture of वेद, स्मृति योगशास्त्र &c. ( Prat. 8 ). He also for proper upkeep of family, society and nation demanded monarchical form of government ( see Prat. III. 23 ). In one word society went on smooth being based on धर्म as in Ramayana and Mahabharata period. Hence also we like to place our poet in a very hoary past age of religious and moral cultures and upheavals.

## IX. CHARACTERS OF THE PLAY

Dasaratha—This King of Ayodhya, the father of Rama, Bharata and other brothers, is represented as full of merits ( cp “स खलु निष्ठतथीमान् ते पिता मे पिता च”—Act IV. 21), a heroic fighter equalling the great gods even ( cp “गता पूर्वं स्वमेवैरभि-मरिसमर्थे खं समानैर्विमानैर्विख्यातोयो” Act IV 17 &c ) dutiful to the subjects and all, as well as affectionate to his sons, specially to Rama. Thus owing to his promise he sends Rama to वन-वास no doubt, but dies out of शोक for this his most favourite son ( cp “पुत्रविरहशौकाग्निना दग्धहृदयः”, “नूनं दशरथं नेतुं कालिनं प्रेषितोरथः”, and “भवद्भिः सह वसने समयो समापि” &c ), perhaps out of पुत्रस्नेह, he even hesitated to send Rama to an exile and keep his promise to कैकेयी ( cp. “सत्यवचनरक्षणपरं राममरणां गच्छन्तमुपावर्त्तयितुमशक्तः...समुद्र-ग्रहके शयानः” ); but it is Rama, who won't hear anything but deliver his father from a wrong step, by following पित्रसत्य ।

Dasaratha had a proper estimate of his sons etc ( cp. हा वत्स राम जगतां नयनाभिरास हा लक्ष्मण सलक्षणसर्वगात्र । हा साध्वि मैथिलि पति-स्थितचित्तश्चेति" ); He was so unnerved in sending Rama to वनवास that he thinks himself as ill-famed ( cp "रामेण परित्यक्तः लक्ष्मणेन च गर्हितः अयशोभाजनं लोकेऽहम्"), and on the other hand hence he villifies Kaikeyi as "वने व्याघ्री च कैकेयी" । As a pious wise King he rightly apprehended Sita's danger in the forest ( cp बहु-दोषाखरण्यानि सनाथैषा भविष्यति ) । His climax of filial affection is seen by an extreme affection in return from Rama and others on him ( cp "वाप्यस्तम्भितकण्ठत्वात् अनुक्तैव वनं गताः" )

Sumantra—He is the charioteer of King Dasaratha. He takes Rama etc to the forest and reports the sorrowful attitude of Rama and others while they alighted from the car in शङ्खवेरपुर on the Ganges and proceeded towards the forest. He had a love for Rama and his brothers, so Rama's departure shocked him to the quick ( cp "गतो रामः त्यक्तोऽहमपि जीवितैः" III ). He is broad-minded ( see III. 14 ), a good adviser and well-wisher to Bharata and others, and obedient and devoted on Dasaratha ( cp तस्मिन् नृपतौ विपन्ने जीवामि शून्यस्य रथस्य सूतः" III. 16 ). He is also represented as शास्त्रज्ञ and an upholder of monarchical form of government ( cp "गोपहीना यथा गावो...एवं नृपतिहीना विलयं यान्ति वै प्रजाः"—III. 24 ). He is a shrewd observer of human nature and so rightly estimates the merits of Rama, Bharata and his ancestors ( cp "दैत्यैर्द्रुमानमयनस्य नृपस्य पुत्रो यश्चोपयुक्तविभवस्य नृपस्य पौत्रः । भ्राता पित्रः प्रियकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पथाप्रयाति" IV. 2 ). Thus his description as well of Rama, Sita and Lakshmana is vivid ( cp सत्यं शीलं च भक्तिय येषु विग्रहवत्स्थिता"—IV. 4 ). He is noble as well and advises the princes to be so ( cp "कुमार अलं गुरुजनापवादमभिधातुम्" ) । He wishes prosperity to his master's family ( cp "यदि जीवामि तावत् प्रयतिष्ये" ) and ever avoids to become an ill-reporter ( see IV. 15 "अहं पश्चात् प्रवे-च्यामि" &c ).

Rama.—Rama is the hero of the drama and is represented as a high valiant prince ever ready to follow truth to the letters ( cp “पुत्रः कुरुते यदि पितुर्वचः कस्तत्र विन्ययः” Act I ) and to punish the wicked. He is obedient to his parents and superiors, sacrifices his own interest for brothers, wife etc. He is an unrivalled warrior, the killer of Ravana ( cp रावणाय प्रतिसः ). He is lovely in appearance and in merits and dreadful internally to his foes and the wicked ( cp “रामाभिधानं मेदिन्यां शशाङ्कमभिविचिता” “जगतां नयनाभिरामः” and “विभीषणात्मा”, &c, also comp “सत्यसन्ध जित-क्रोध विमत्सर जगत्प्रिय । गुरुश्रुत्यूपयेयुक्त—” Act II &c ). He very aptly gives vent to his feelings and has a keen observation over human nature ( cp “शरीररिः प्रहरति हृदये स्वजनस्तथा” ). He is a fine observer of nature as well ( cp कणौ त्वरापहतभूपदमुद्रपाशौ ). He is ever dutiful as well and avoids निन्दावाद of his superiors ( cp “न मातुः परिवादं श्रोतुमिच्छामि ) and supports कैकेयी for her prayer to send him to an exile for a period of 14 years ( cp “शुक्लविपश्चितं राज्ञं पुत्राय यदि याच्यते । तस्या लोभोव नास्तीकं साद्वराज्ञापहारिणाम्”—Act I ), even at first he can't believe all this as due to Kaikeyi's meanness ( cp “यस्याः शक्रसनी भर्ता...फलं कश्चिन् स्पृहातस्याः येनाकाव्यं करिष्यति”—Act I ). He delights in his वनवास because it will save a lot of troubles in various spheres and his brothers will be able to enjoy भोग ( cp “वसगमननिवृत्तिः पार्थिवस्य...मम बालभावः स एव...न परिभोगैर्वञ्चिता भ्रातरो मे” I ). Rama thus ever sticks to सत्य and कर्म ( “करोम्यन्यैर्नृपैर्धर्मं देवाप्तं नोपपादितम्”—I. 24 and “गृह्यतां धर्मसारणिः” I. 28 &c ); and he is endowed with shastric knowledge ( see sl. 29. in Act I ). In spite of all his qualities of body and soul he is painted as hesitating to take राज्याभार from his father and this lowers him as an obedient and dutiful son ( cp ततोऽप्रतिगृह्यमाणेषु अनुनयेषु आसन्नजरादोषैः स्वैः प्राणैरपि शपितः”—Act I ); his thinking as relieved of कर्त्तव्याभार by his exile is not in good taste ( cp दिष्टा स एवास्मि रामः महाराज एव महाराजः ) । Again he goes to forest by not taking विद्या from his father. This is

also a lapse of duty with him (cp “गतेषु अस्मात् राजा नः शिरःस्थानानि पश्यतु”); but his other noble qualities make up for this defect. Thus he has great regard and affection for his father as is seen in Act II. sl. 17. To him his wife Sita is a loving friend, a सचिव—a सखा (cp “यावदिदानीं मैथिली पश्यामि”)। And he discharges his duties for his wife by killing Ravana. His fraternal affection is unparalleled (see sl. 16 in Act IV) and takes Bharata as equal to his father and himself and never minds for Bharata’s राजाप्राप्ति, so he is overjoyed when Bharata meets him in the forest. He is calm in judgment and remains unperturbed even when अभिषेक was suddenly stopped and thus he was able to pacify enraged Lakshmana in a nice way (see Act I. sl. 22 &c). He also takes प्रजापालन as his कुलधर्म and does everything on the line of धर्म (cp “धर्मेण लोकपरिचक्षणम् अभ्युपेतम्” Act VII). In one word his obedience to father, his self-abnegation, his love for wife, brothers and subjects, his readiness to follow कर्म and his noble-mindedness will make him an ideal and popular hero of the play.

Lakshmana—He has great love and devotion for his brother. This natural love for Rama made him indignant towards Kaikeyi when he heard of his अभिषेक being stopped by Dasāratha, at the instigation of Kaikeyi—(cp युवतिरहितं लोकं कर्तुम्” I, 18). Thus his love for Rama is sincere and deep (cp अपि दृष्टं त्वया निष्कारणावहितवनवासं सौभाग्यम्—VI). He steadfastly follows Rama in his वनवास as well like his छाया (cp “गुरोर्मेपादयुञ्जुवाम्”—Act I. 27 कथं वानुगम्यते II)—He felt joy in serving Rama and Sita, and in good deeds. Thus he approves of Sita’s following of Rama in his वनवास (cp “अनुचरति शशाङ्कं राहुदीपेपितारा...मत्तुं नाथा हिनार्यः” I. 25) and appreciates Bharata’s great deeds in the various spheres of his life. Thus he is a recogniser of merits in others. In fact his implicit faith and resignation on Rama alone will make him famous for all times.

Bharata—Next to Rama comes the character of Bharata and in some respects he is more skillfully drawn by the poet. His reverence and love for his father and brother Rama, is unique and unparalleled (cp अयोध्यामटवीभूतां पिता भ्राता च वर्जितान्” III. 11. दयिता भ्रातरो न सुः”नायोध्या तं विना सायोध्या यत्र राघवः” III. 25. “किं तवार्यो न पुत्रः”). He is enraged and full of shame when he learns that it was his mother who did all this (cp III 12) and for this act of his mother, he disowns her as such and says that a mother should be अमाता if she is unfaithful to her husband (see भाद्रद्वीहादस्तु माताप्यमाता in Act II. sl. 19 ). But his attitude to गुरुजन is always reverential ( cp न मया गुरु-वचनमतिक्रान्तपूर्वम् ) and his devotion on deities firm ( cp कामं दैवतमिच्छेव युक्तं नमयितुं शिरः III. 6 ), He like Rama is a keen observer of facts (cp द्रुमा धावन्तीव रजयाश्वीदभूतं पतति पुरतो नानुपतति” &c III. 2 ), and hence takes Rama as lovely like the moon (cp रामाभिधानम् जगतं शशाङ्कम्”—IV. I.)—to him his elder brother is a god indeed ( ep “तमहं द्रष्टुमिच्छामि दैवत परमं मम” ), and he sympathetically feels for his brother in his bereavement ( cp जाम्बवन्तश्चन्द्र इव स्त्री प्रभया विवृक्तः VI. 12). For all these various qualities of Bharata and specially for his भाद्रभक्ति, sumantra says “भ्राता पितुः प्रियकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पथा प्रयाति” ( Act. IV. 2 ), he out of duty acts as Rama’s deputy and rightly protects राजधर्म and वर्णाश्रमधर्म ( cp “चतुर्णां वर्णानामभयमिव दातुं यावसितः”—IV. 7. also see V. 1 ) With all these noble qualities of the heart, being a गुणनिधि (see v. 1) he was majestic in appearance as well ( cp “नरपतिरयं देवेन्द्रो वा स्वयं मधुसूदनः”—Act IV 8 ); moreover our poet makes Bharata as equal to Rama ( see above ) and to Dasaratha as well ( cp “तं चिन्तयामि नृपतिं सुरलोकयातम्” IV. 22 ). To such a person Sumantra Rama, Lakshmana and Sita had thus profound affection. In short Bharata’s self-sacrifice, his devotion and love for Rama and his shame for mather’s shameful act have made him an ideal brother of our hero. He



accepts his mother as such only when in Act VI he learns that this step of his mother was due to सुनिशाप and so a dispensation of providence. He then begs pardon of his mother ( cp अन्व यद् भावस्तेहात् समुत्पन्नमनुना मया दूषितावभवती तत् सर्वं मर्षयित्वाम् - Act VI ).

Sita—Sita, the heroine of the play is the poet's ideal creation ; she is really devotion and character incarnate. She has no fault at all. She is endowed with all the qualities of the body and the mind ( cp भद्रिनि सर्वशोभनीयं सुरूपं नाम I &c ). To her husband is all-in-all ( cp वनमपि मे प्रासादः ) । Thus Sumantra and Dasaratha says of her as “शीलं विग्रहवत् स्थिता” and “हा मैथिलिपतिस्थितचित्तवृत्ते” ; and understanding this firmness of hers Lakshmana approves of her वनानुगमन with Rama saying “भक्त्याया हि नार्थः” । She is a pure chaste and an all-honest lady who does not brook injustice even on jest ( cp “पापकं कृतं गच्छ निर्व्यातय” &c ). Not only this, Sita is a knower of worldly ways here ( cp “बहुवृत्तान्तानि राजकुलानि नाम”—Act I ) and understands coming events beforehand and as if for this she wore वल्कल accidentally got before Rama's exile is declared ( also compare—“उज्जिताभिषेकस्य आर्यपुत्रस्य अमङ्गलमिव मे प्रतिभाति” ). This is because she is pure like fire and holy like ganges water. Hence she rightly recognises Rama's implicit obedience for his father ( cp “तर्कयानि आर्यपुत्रेण महाराजस्य पादयोः पतितमिति” Act I &c ). Being her-self full of truth or merits, she takes others as such ( cp “तादृशा जनोलीकं न मन्दयेति” I &c ). For these qualities she is a सचिव & सखा of राम । For this reason also she likes राम to be a prince ever, and Dasaratha as king ( cp “प्रियं मे । महाराज एव महाराजः, आर्यपुत्र एवार्यपुत्रः” ), and in her simple way, she takes the वनवासवृत्तान्त of Rama as only a sorrowful incident and not more. Her behaviour is ever just ; as Bharata has high regard for her, she takes her as a son as if ( cp “अयं स्यत्र गच्छतु मानहेतोर्मात्रेव भावं तनये निवेद्या” IV. 13 &c ). Being full of all merits, she is represented

as a स्त्रीमय तेजस् ( cp “इदं तत् स्त्रीमयं तेजो” IV. 14 ) ; and Bharata rightly says of her as “अपि दृष्टं द्विधाभूतमरुद्धतीचारित्र्यम्” and Rama remarks “जगति गुणसमयां प्राप्य सीतां विद्युद्वाम्” VII. 2. she is here all-tender all-beautiful and all-noble and ever sweet-tempered and is a glory of womanhood.

Kaikeyi – She is a Queen apparently full of selfish and cruel motives ( ep “वने बाघीव कैकेयी” &c ). To make her son a King she takes full advantage of boons from her husband and does a deed which makes herself, her son and husband too as ill-famed, not only this which causes death even of her husband. For son she can do anything and everything. But the action being unjust, her son too chides her for this, resolves not to recognise her as his mother. But the poet to relieve the readers of having such a base character gives a great redeeming feature in her character and makes her take this step owing to nature's ordain in सुनिश्चय on Dasaratha and not for selfish motives or out of greed. Besides the poet says-it met the approval of Vasistha Vama-deva and others. In this way Bharata is made attracted to his mother and prays for pardon for being rude on her by not knowing her motives. But such defence of Kaikeyi by your poet is indeed weak. Anyway she is not a great lady but better portrayed like other characters than in रामायण ।

## DRAMATIS PERSONAE

### I. Males—

1. King Dasaratha ( King of Kosala or Ayodhya ).
2. Rama, Lakshmana. Bharata, Satrughna—Dasaratha's sons.
3. Sumantra—Dasaratha's Charioteer.
4. Ravana—Rakshasa King of Lanka ( as a mendicant )
5. Charmberlain.
6. The guard of प्रतिमागृह called द्विकुलिक ।
7. दूत of भरत ; भट (guard or officer), सुधाकारः ( a white-washer ), वापस ( an ascetic ), वृद्धतापसौ ( two old ascetics who describe fight of रावण and जटायु), नन्दिलक ( an attendant of the ascetic ( तापस ) ) ।

### II. Females—

सीता—The heroine of the play—Rama's wife.

कौशल्या—Rama's mother.

सुमित्रा—Lakshmana's mother.

कैकेयी—Bharata's

अवदातिका—a female friend of सीता ।

चेटी—an attendant of सीता ।

प्रतिद्वारी—a female door-keeper.

विजया

नन्दिनिका } —female attendants of कैकेयी

तापसौ—a female ascetic

## Title of the Book.

### प्रतिमानाटकम्

प्रतिमा here refers to the प्रतिमागृह ( the Hall where portraits were hung up ) by लक्षणा । And नट ( अथर्ववेदने चुरादि ) + खलु कर्त्तरि = नाटकम् a drama. “देवतानां मनुष्याणां राज्ञां लोके महात्मनाम् । पूर्ववृत्तानुचरितं प्रख्यातोदात्तनायकम् । प्रवेशकविषयकम्भादिभिः सन्निभिरन्वितम् नानाभावरसैराख्यं नाटकं सुरयो विदुः” ॥ प्रतिमासहितं नाटकम् The drama which has the प्रतिमागृह वा प्रतिमागृहवर्णनं । शाकपार्थिवादिवत् उत्तरपदलोपिसमासः । नाटकविशेषणत्वात् स्त्रीवत्त्वम् । वा प्रतिमासंज्ञकम् नाटकम् इति प्रतिमानाटकम्, शाकपार्थिवादितत् । The drama named or known as प्रतिमा\* । Or—प्रतिमा च नाटकश्च इह । समाहारैकवत् by “सर्वो ह्येव विभाषैकवद भवतीति वाच्यम्” and “स नपुंसकम् ।” The नाटक \*

\* Sanskrit literature (संस्कृतसाहित्य ) is divided either as पद्य ( poetry ) or as गद्य ( prose ). पद्य again is divided into श्रव्य काव्य ( e. g. रघुवंश, भट्टि, कुमारसम्भव, किरातार्जुनीय, शिशुपालवध &c ) and दृश्यकाव्य ( e. g. varieties of नाटक and प्रहसनस ); also compare “वाक्यं रसात्मकं काव्यम्” । Again in a nataka the matter or plot is usually adopted from Ramayana or Mahabharata or some drama or from historical and traditional facts,—one of the रस ( sentiment ) is prominent, others contribute to its development ), and there are heroes and heroines ( नायक and नायिका ) । नाटक्स begin with a benedictory verse ( नान्दी ), are divided into acts end with prayer and is संयोगान्तक in Sanskrit.

\* N. B.—To make however the title have a greater bearing to the drama Prof Devadhar observes “the drama may have been named प्रतिमा as Bharata is represented as the very प्रतिमा of दशरथ and very similar to Rama, so as to create illusions on various occasions in the minds of Devakulika, sumantra, Lakshmana, Sita &c.

and the प्रतिमा or प्रतिमागृह । Thus both the drama and the incident whence the drama owed its name, are emphasised. As already said under "defeciency of the Pratima-nataka" the name of the drama after the incident of the प्रतिमागृह (whence Bharata knew of his father's death from his portrait there) is not very appropriate, though defensible no doubt. This has though no serious and important bearing in the development of the drama, still helps the development of the plot in as much as from Pratima-griha Bharata, full of grief remonstrates his mother and goes direct to the forest (if possible) to bring back Rama. Mm. Ganapati Shastri remarks —अस्य तु नाटकस्य मादकायनान्तदृष्टपाठानुसारात् प्रतिमानाटक इति संज्ञा ।

## टीकाकृतो मङ्गलाचरणम्

नत्वागुरुञ्चशङ्करम् पितरमपि स्वर्गं स्थम् ।  
 व्याख्यानं भासनाटके सहासमद्य बन्धामि ॥  
 गहने काव्यकान्तारे व्रजतो मे शनैः शनैः ।  
 आश्वस्तस्य च विग्नस्य प्रीयन्तां सर्वदेवताः ॥  
 यदनुक्तं दुरुक्तं वा मतिमोहसमुद्भवम् ।  
 सन्तः सन्ततकारुण्यास्तत्सर्वं मर्षयन्तु मे ॥

महाकवि-श्रीभासप्रणीतम्

## प्रतिमानाटकम्

—: ० :—

प्रथमोऽङ्कः

( नान्द्यन्ते ततः प्रविशति सूत्रधारः )

सूत्रधारः—

सीताभवः पातु सुमन्वतुष्टः सुग्रीवरामः सहलक्ष्मणश्च ।

यो रावणार्य्यप्रतिमश्च देव्या विभौषणात्मा भरतोऽनुसर्गम् ॥१॥

( Then enters the stage-manager after the *Nandi* i.e. the preliminary benedictory rites ) Stage-manager or manager—May fine-necked Rama ( or Rama the friend of Sugriva ) protect you in every creation—Rama who is the lord ( or husband ) of Sita, who delights in good ( or right ) counsels ( or who was pleased on account of Sumantra, the charioteer ), who is a tolerater ( or—sufferer ) and full of good marks ( or—who was accompanied by Lakshmana his brother ), who is a killer of Ravana on account of her ladyship Sita, and an unrivalled one, who is of a terrible nature ( to the foes or sinners ) [ or—of whom Bibhishana is a devotee ], and who is a bearer of burden ( or—who goes along with Bharata ).

Beng.—( নান্দীর পরে স্বত্রধারের প্রবেশ ) স্বত্রধার—শোভন-  
গ্রীবাবুজ ( or—সুগ্রীববজ্জ ) শ্রীরামচন্দ্র—যিনি সম্যক মস্ত্রে তুষ্ট ( or—  
রাজসারথি স্তম্ভের আচারে তুষ্ট ), যিনি সীতার পতি, যিনি কষ্টসহিষ্ণু  
এবং সুললিতবুজ ( or—ভ্রাতাললিত কর্তৃক যিনি অনুগত ), যিনি সীতা  
দেবীকে হরণ করায় রাবণের বিনাশক ও অদ্বিতীয় বীর, যিনি শত্রুর বা  
পাপীর প্রতি কঠোরাত্মা ( or—যিনি রাবণভ্রাতা বিভীষণের ইষ্টদেব ),  
যিনি ভারবাহী ( or—ভরতবুজ ), তিনি আপনাদের ( or—আপনাকে )  
রক্ষা করুন ।

Tika.—‘নান্দ্যঃ’ পূর্ব রক্তভূতায়াঃ মংগলক্রিয়ায়াঃ [ “নান্দী আশীর্ব্বচনসংযুক্তা”  
ইতি भरतः ] ‘অন্তে’ অবসানে স্বয়মীব নান্দীক্রিয়া সমাপ্য, তদ্বোধকং শ্লোক  
পঠিত্বা ইত্যর্থঃ ‘ততঃ’ নান্দ্যানন্তরম্ অন্যত্ ক্షिप्रदकृतवैव नान्दाव्यवहितमेव ‘স্বধারঃ’  
স্বয়ং কথ্যসুখং নাটকসম্পাদ্যবস্তু ধারয়তীতি তাদৃশঃ নটানাং নেতা, রংদেবতায়াঃ  
পূজকঃ ইত্যর্থঃ [ “স্বধারঃ পঠেন্নান্দীম্” ইতি भरतः ] ‘প্রविशति’ রংমঞ্চমাগচ্ছতি ।  
আগত্য স্বধারঃ মংগলশ্লোকমাহ —সীতাভব ইত্যাদি ।

অন্বয়ঃ । সীতাভবঃ সুমন্ততুটঃ চ সহলক্ষণঃ সুযৌবরামঃ অনুসর্গে ( বঃ ) পাতু,  
যঃ দেব্যা ( চৈতুনা ) রাবণার্থ্য প্রতিমঃ বিমৌষণাত্মা চ भरतः ( भरयुक्तः ) ( भवति ) ।  
यद्वा—यः देव्या रावणार्थ्य प्रतिमः विमौषणात्मा च ( स ) सीताभवः सुमन्ततुटः  
सहलक्षणः भरतश्च सुयौवरामः अनुसर्ग ( वः ) पालु । व्याख्या—‘यः’ पुरुषः ‘देव्या’  
सीतादेव्या चैतुभूतया ‘रावणार्थ्यप्रतिमः’ रावणारिश्च अतः अप्रतिमश्च अप्रतिहन्धीच इति  
रावणार्थ्यप्रतिमः [ विशिषणद्वयसमासः ] । सीताहरणादेव श्रीरामः रावणारिः ततश्च  
अद्वितीयो वीरोऽभवत् । ‘विमौषणात्मा’ विमौषणी भयङ्करः ( पापिपक्षे भयावहः इत्यर्थः )  
आत्मा स्वरूपं यस्य, यद्वा विमौषणः तदास्याः रावणभाता आत्मा भक्तत्वात् आत्मस्वरूपः  
यस्य [ “भक्तस्तु भगवान् स्वयम्” इति वचनात् ] । तथा ‘भरतः’ भरं तनोति धारय-  
तीति भरतः [ कर्त्तरि ङः ]—तथा च शाकुन्तले—“भरत इति लोकस्य भरणात्” । यद्वा  
—भरतः तदास्याः भाता अस्ति यस्य इति [ अर्थ आद्यच् ] भरतयुक्तः इति शेषः । स  
‘सीताभवः’ सीतायाः भवः देवः स्वामी इत्यर्थः, ‘सुमन्ततुटः’ शोभनमन्त्रेण तुटः, तथा

तदास्त्रादशरथसारथिना उपदेशादिदात्वा पितृसत्यपालनसहायकेन हेतुना तुष्टः ।  
 'सहलक्ष्मणः' सहते इति सहः [ पचाद्यच् ] चतुर्दशवर्षव्यापिवनवासदिक्लेशसहः  
 तथा 'लक्ष्मणश्च' शोभनचिह्नयुक्तश्च, यदा लक्ष्मणेन तदास्त्राभावा सह वर्तमानः इति सह  
 लक्ष्मणः । तादृशः 'सुग्रीवरामः' शोभनयौवायुक्ती रामः, यदा—'सुग्रीवः' तदाध्यवानर-  
 राजः तत्सहितः 'रामः' श्रीरामः 'अनुसर्गे' प्रतिसर्गे, प्रत्येकजनने वः 'पातु' रक्षतु ।  
 रक्षायवर्त्तिनं राजानं तथा युष्मान् सामाजिकान् च अवतु । [ अत्र श्लेषेण द्विधा  
 व्याख्यानं भवति । श्लेषलक्षणं यथा—“क्षिष्टैः पदैः अनेकार्थाभिधाम् श्लेषः” इति ।  
 एषः सङ्गलक्ष्यः कैश्चित् नान्दोस्थानीयः द्रव्यते । एवं नान्दोस्थानीयः सन् पवावली-  
 सञ्ज्ञो भवति ; तद् यथा—“यस्यां वीजस्य विन्यासीह्यभिधेयस्य वस्तुनः । श्लेषेण वा  
 समासोक्त्या नान्दी पवावली च सा” । 'रावणारि'-प्रभृति-पदेनात्र रामेण अभिवेक-  
 परिहारिण वनवासकाले रावणवधरूपं काव्यवीजमुपन्यस्तम् । तथाचात्र सीता-सुमन्त-  
 सुग्रीव-राम-लक्ष्मण-रावण-विभीषण-भरताख्यानि नाटकीयानि पात्राणि मुद्रालङ्कारेण  
 सूचितानि । “सूत्रार्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः” । अन्यथात्र द्रष्टव्यम्—‘प्रतिमपदेन’  
 प्रतिपादयत्य स्वरचितस्य प्रतिमानाटकस्य नाम च स्मारितम् ] ॥ उपजातिः  
 छन्दः—( व्याख्यातश्च अस्माकं रघौ, तत्रैव द्रष्टव्यम् ) ॥

### Notes.

1. नान्दन्ति—नन्दनं नन्दः rejoicing. भावे घञ् । नन्देन पठ्यते इति  
 नन्द + अण् शैषिकः + ऊीप् स्त्रियाम् = नान्दी & benediction. “देवद्विजशृपादी-  
 नामाशीर्वाद्परायणा । नन्दन्ति देवता यस्मान्नान्दी चसा प्रकौर्त्तिता” । The object  
 of the नान्दी (benediction uttered through a sloka) is to secure  
 a happy termination of the acting and perhaps of the drama as  
 well—“तथाप्यवश्यं कर्त्तव्या नान्दी विघ्नोपशान्तये” । तस्याः अन्तः, इतत् । तस्मिन् ।  
 अधि ०मी । Here in Bhasa's works नान्दी will refer to the bene-  
 dictory rites and sloka included in the पूर्वरङ्ग which is perfor-  
 med outside the stage by the सूतधार । compare “नाट्यवस्तुनः पूर्व



रङ्गविघ्नोपशान्ताय । कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते” । Hence नान्दन्ते = पूर्वरङ्गान्ते here. This present sloka thus is outside Bhasa's Nandi—it is a सङ्गलङ्घ्योक्त, whereas later dramas open with the Nandi on the stage ( see our Sakuntalam ).

This was perhaps an old south Indian practice, for south Indian dramas later too retain this characteristic ( see Introduction, sections I and II ), and not a special characteristic of Bhasa-dramas, as Pt. Ganapati Shastri says. Also compare —“In both Bhasa and later poets the drama opens with a benediction, with this difference that while with Bhasa it is the सूत्रधार that utters the benediction, with Kalidasa and others, the speaker is not directly mentioned, the stage-direction is absent. But then immediately after the benedictory verse we have the stage-direction नान्दन्ते सूत्रधारः etc.....Bhasa commences with the stage direction “नान्दन्ते ततः प्रविशति सूत्रधारः” in all the works, then follows the benedictory verse ( सङ्गलङ्घ्योक्त ) । This verse being नान्दन्ते, Bhasa's Nandi does not include the benedictory verse. It is performed outside the stage and is identical with what Bharata calls पूर्वरङ्ग.....so नान्दन्ते with भास means पूर्वरङ्गान्ते—after the preliminaries are over.....” ( see Introduction Section I under “the fame of Bhasa” pp VI—VIII ).

2. सूत्रधारः—सूत्र + धारि + अण् कर्त्तरि । “नाय्यस्य यदनुष्ठानं तत्सूत्रं स्यात् सवीजकम् । रङ्गदेवतापूजाकृत् सूत्रधारः इति स्मृतः” । He is the first actor to enter the stage, thus he may be called the stage-manager. Nom. to प्रविशति ॥ सूत्रधार is नटनेता ॥

3. सीताभवः—सीतायाः ( तदाख्यजनकनन्दिन्याः ) भवः ( क्षेमभूतः ), इतत् । By transference it means “the cause of Sita’s good”. Qual. सुग्रीवरामः, ; or सीतायाः भवः ( भद्रम् or भद्राप्तिः ) यस्मात्, व्यधिवद्—। Or again—भवतीति भवः ( कर्त्तरि अच् ) । It means “God” or “samsar”. Thus Kasika says “भवो देवः संसारश्च” । सीतायाः भवः ( देवः or स्वामी ) । यद्वा—सीतायाः भवः ( संसारः ) यस्मात्, व्यधिवद्—। Qual. सुग्रीवरामः । The poet in this मङ्गलश्लोक speaks of Rama, who is the husband or God of Sita.

N. B.—Note that it is only a मङ्गलश्लोक uttered by the sutradhara to indicate the नाटकार्थ and give hint of its matter and name cp “आशीर्नमस्त्रियारूपः श्लोकः काव्यार्थसूचकः” । This sloka is named as पद्मावली, for here the root ( बीज ) of the drama e. g. stoppage of अभिषेक, वनवास and रावणवध etc, is woven through श्लेष ( see Tika ). Again this sloka introduces the names of the principal characters here by सुद्रालङ्कार which is defined as “सूच्यार्थसूचनं सुद्रा प्रकृतार्थपरैः पदैः” ( see Tika ). Also see below.

4. पातु—पा ( रचये अदादि ) + लोट तु । आशिषि लोट । Nom. सुग्रीवरामः । पा to drink is भ्वादि and gives पिवति etc. Its obj. is either त्वाम् ( said with reference to the patron king of the poet and secondly to others ) cp “वलस्व त्वाम् भुजौ पाताम्”—Swapnanataka, “श्रीमान् नारायणस्ते प्रदिशतु” Avi &c ; or वः ( referring to the all audience present there ) understood.

N. B.—In this मङ्गलश्लोक the invocation of सीतापति राम is made perhaps because in this drama Rama will gain power

over Ravana and protect all and because he as a इष्टदेव of Bhasa will deliver all at all times.

5. सुमन्तुष्टः—सुमन्तु is good counsel and also the name of Dasaratha's charioteer. सुमन्त्रेण तुष्टः, इतत्—। See also Tika. If however the तृतीया is हेतौ here then we may say सुप्रसूता, for acc. to majority of opinion हेतु तृतीया does not enter into इतत् ; only Jnanendra says “हेतुतृतीययापि समास इष्यते” ।

6. सुयोवरामः—सु शोभना योवा यस्य, बहु—। तादृशः रामः, कर्मधा—। Such developed neck indicates power and vigour in a personage ; or—सुयोवसहितः (तदाख्यावानरराजसहितः) रामः, शाकपार्थिवादितत् । Nom to पातु । This epithet like others is chosen to keep up the pun ( श्लेष ) ।

7. सह लक्ष्मणः—सहते इति सहः (पचाद्यच्), tolerator i.e. tolerator of वनवासादिक्लेशे &c. लक्ष्म is चिह्न ; then लक्ष्मण means one having good signs. सहस्य लक्ष्मणस्य खञ्जकुलादिवत् कर्मधा—। or—लक्ष्मणेन ( तदाख्याभावा ) सह विद्यमानः इति सहलक्ष्मणः, तुल्ययोगे बहु—। सहलक्ष्मणः is also correct by the rule “बोपसर्जनस्य” । Qual सुयोवरामः ।

8. देवा—Refers to सीतादेवी । हेतौ तृतीया । Owing to Sita's cause Rama was the killer of Ravana. So construe—देवा ( हेतुमूल्या ) रावणार्थप्रतिमः ( अतएव च पापेषु ) विभीषणात्मा ।

9. रावणस्य अरिः, इतत् ।—अविद्यमाना प्रतिमा (तुलना, साख्यम्) यस्य, इति अप्रतिमः unequalled, बहु—by, the varttika “नजोऽस्त्रार्थानां बहुव्रीहिवो चोत्तरपदलोपो वक्तव्यः” । रावणारि (असौ) अप्रतिमस्य, कर्मधा—। Qual. or Pred. to यः । He being रावणारि was an, unrivalled hero (वीर) in the three worlds. The word further hints that he will be living

so long as the dramatic matter is concerned, for he will have no प्रतिमा ( portrait ) hung up of himself like his father and forefathers. Thus herein is suggested the name of the drama. See Tika also.

10. विभीषणात्मा—वि विशेषेण भीषयति इति वि+भी+णिच्+लुङ् ( नन्दादि ) = विभीषणः terrible, also the name of Ravana's brother. विभीषणः आत्मा ( पापिपत्ते ) यस्य, बहु—। वा. विभीषणः ( तदाख्यः रावणभ्राता ) आत्मा ( आत्मभूतः, भक्तत्वात् ) यस्या, बहु—। Qual. or Pred. to यः । Being Rama's Bhakta, विभीषण was like his own self. See Tika.

11. भरतः—भर' तनोतीति भर+तन+ङ कर्त्तरि बाहुलकात् = भरतः the bearer of burden. Qual सुयोधरामः or Pred to यः । or—भरत is Rama's brother. सः अस्ति यस्या इति भरत+अर्थ आदि अच ( मत्वर्थीय ) = भरतः, having भरत as his companion or associate. Ganapati Shastri here takes विभीषणात्माभरत as one word and explains—विभीषणे आत्माने रतः delighting in विभीषण who was like his own self. But ours is a simple construction and so preferred.

12. अनुसर्गम्—सर्ग is creation. सर्ग' सर्ग' प्रति इति अनुसर्गम् in every creation. गीप्सायाम् अवयवीभावः । Adverb qual. पातः ।

13. Remark.—Among the ten अवतार of Sri Vishnu both कृष्ण and his elder brother बलराम ( also called राम ) are counted as one अवतार of the द्वापरयुग । बलराम contractedly called राम ( comp "भार्गवो राघवो गोपस्त्रयो रामाः प्रकीर्तिताः" ) is said in Puranas as come down to inaugurate हलप्रवाहन by killing oppressors or sinners or tyrants in the way. Now the sloka may refer to him as well in the following way—सीताभवः सुमन्त्रतुष्टः सहस्रलक्ष्मणः च

सुग्रीवरामः अनुसर्गं पातु यो देव्या रावणार्थप्रतिमः विभीषणात्मा भरतः । Now सीता is the name of हल वा हलपट्टति, so सीतायाः ( हलस्य ) भवः ( मङ्गलं सम्यगुत्पत्तिः वा ) यस्मात् who caused welfare of ploughing,—will well refer to बलराम as well. He was सुमन्त्रतुष्टः ( for on several occasions, Krishna's or Uddhava's good counsel prevailed on him ), he was a tolerator ( सहः ), and of good signs ( लक्ष्मणः ), he was as a stout plougher, strong and fine-necked and a high personage ( सुग्रीवरामः ); such a divine incarnation may well protect all, Again owing to देवो रिवती ( Balarama's wife ) i. e. to please her, he drank on and became रावणः ( रावयतीति रावण— a terrible one ), but at the same time he was आर्यप्रतिमः ( the representative of a good one,—cp ' कर्त्तव्यमाचरन् काममकर्त्तव्यमनाचरन् तिष्ठति प्रकृताचारि यः स आर्य इति श्रुतः ' ); he बलराम was also विभीषण to the wrong doer, and भरतः as well being bearer of the heavy task of inaugurating good कृषि or peaceful prosperity and protection to all. Thus the sloka also refers to बलराम ( विष्णुअवतार ) as well — one of the incarnation of Bhasa's इष्टदेव । But if the reading सीताभवः is changed to सीताधवः ( as in पातुव उमाधवः &c ), then the sloka will refer to राम only. In this case construe—सुमन्त्रतुष्टः सहलक्ष्मणः सुग्रीवरामः पातु यः सीताधवः देव्या च रावणार्थप्रतिमः विभीषणात्मा च अनुसर्गम् भरतः ( भवति ) ।

( नेपथ्याभिमुखमवलोक्य ) आर्य्ये, इतस्तावत् ।

( Looking towards the dressing-room ) Ho noble lady, come this way.

( प्रविश्य ) नटो—अय्य इअद्धि [ आर्य्य, इयमस्मि ]

(Entering) Lady actor or manager—My noble Lord, here I am.

सूत्रधारः—आर्य्य, इदमेवेदानीं शरत्कालमधिकृत्य गीयतां तावत् ।

Manager—Gentle Lady, Do then sing touching this autumn season.

नटो—अयम्, तद् [ आर्य्य, तथा ] । ( गायति )

Lady manager—Noble Lord, Very well ( Sings ).

सूत्रधारः—अस्मिन् हि काले—

चरति पुलिनेषु हंसौ काशांशुकवासिनी सुसंहृष्टा ।

Manager - during this season, the femaleswan residing in cloth-like (white) kasa flowers ( or—on river-beds white like kasa flowers ), roam on sandy river-banks quite delighted.

( निपथ्ये ) अयम्, अयम्, [ आर्य्य, आर्य्य ]

( In the dressing room ) Ho Lord, Ho noble Lord.

( आकर्ण्य ) सूत्रधारः—भवतु विज्ञातम्—

मुदिता नरेन्द्रभवने त्वरिता प्रतिहाररक्षोव ॥ २ ॥

( निष्कान्तौ ) ॥ स्थापना ॥

( Hearing ) Manager—well, I understand—like a female warder ( or gate-keeper ) in royal palace moving quick in full glee. ✓

( They both go out )

( Here ends the Prologue ).

Beng.—( बेबग्हेर दिक् ताकाईरा ) आर्य्य, एदिक् एस ।

( प्रवेश करिग्रा ) नटो—आर्य्य, एहे आमि आसिग्राहि । सूत्रधार—

आर्य, तवे एहै शरत्काल लक्ष्य करिया गान कर । नटी—आर्य, ताहै होक् । स्वधार—एहै गमये—कुलकागवनविहारिणी ( or—काशकुञ्ज-नदीपुलिनवासिनी ) हंसौ आनन्दिता हईया नदीतटे विचरण करे— । ( नेपथ्ये ) आर्य, आर्य । ( सुनिश्चय ) स्वधार—जाल बुझिनाम—राजगृहे आनन्दिता किप्रगति द्वाररक्षीर श्राय । ( उभयैर निष्क्रामण ) । प्रस्तावना ॥

Tika.—एवं मङ्गलश्लोकद्वारेण आशीर्वचनमुक्त्वा नटनेता स्वधारः 'नेपथ्यस्य' वेधरचनास्थानस्य 'अभिमुखमवलोक्य' दृष्ट्वा नटीमाकारयितुं कथयति—'आर्य' हे सत्पति 'इतः' अस्मिन् स्थाने मत्समीपे रंगमञ्चे 'तावत्' [ अवधारणे अवयमेतत् ] आगम्यताम् त्वया इति शेषः । 'प्रविश्य' नेपथ्यात् रंगमञ्चमागत्य 'नटी' स्वधाराख्यास्य नटस्य पत्नी 'आह' कथयति—'आर्य' मान्य स्वामिन् 'इयम्' अहम् आगता 'अस्मि' । ततः स्वधारः आह—'आर्य' 'इममेव' प्रारब्ध 'शरत्कालमधिकृत्य' विषयौक्त्य इदानीमधुना 'गीयतां तवत्' । नटी च 'तथा' अस्तु इति उक्त्वा 'गायति' गानं योजयति । ततः स्वधारः शरत्कालवर्णनम् आह—'अस्मिन् हि काले' शरत्काले एव—'काशांशुकवासिनी हंसी सुसंज्ञता ( सती ) पुलिनेषु चरति' काशांशुकवत्-युवसैकतवासिनी, यदा—काशवनविहारिणी (काशपुष्पशुभा च) हंसी कालवशात् 'सुसंज्ञता' आनन्दिता सती 'पुलिनेषु' युग्मेषु नदीसैकतेषु विचरति । एतावति श्लोकपूर्वाद्धे उक्ते सति स्वधारदत्तपूर्वसङ्केतानुसारिण कथावस्तुगभूतदशरथप्रतिहारी भूमिकां प्रतिगृह्य रंगमागतप्रायस्य नेपथ्यगतस्य नटस्य "आर्य, आर्य" [सम्भ्रमे हिरुक्तिः] इति वचन-माकर्ण्य श्रुत्वा, स्वधारः 'भवतु विज्ञातम्' इत्यादिना निजवक्तव्यं शेषयित्वा पूर्वोक्तपात्रप्रवेशं सूचयन् 'स्थापनां' प्रस्तावनां च सूचयित्वा स्वपत्रा सह उभौ 'निष्क्रान्तौ' रंगमञ्चात् वहिर्गता [ "निष्क्रान्त्य निष्क्रान्ता च इति 'निष्क्रान्तौ' ('पुमान् स्त्रिया' इत्येकशेषः ) । यदा—निष्क्रान्तौ अभिनेतारौ जनौ इति वाक्यशेषः । अयमेव पक्षो व्यायान् । अन्यथा अङ्गान्ते "निष्क्रान्ताः सर्वे" इति न संगच्छते । 'निष्क्रान्ताः सर्वे' अभिनेतारौ जना इति वाक्यशेषे सर्वमनवयम् ] । 'भवतु विज्ञातम्'—मुदिता इत्यवान्वयः । प्रतिहारीरूपं स्त्रीपात्रं हंसीं प्रति उपमानं दर्शयन् श्लोकं पूरयति—

“नरेन्द्रभवने मुद्रिता ( हृष्टा ) च त्वरिता ( कार्यवशात् ससम्भ्रमा ) प्रतिहाररची  
इव” प्रतिहारं द्वारं रक्षति यासा इति [कर्मोपपदे कर्त्तरिवाच्चे अण् । स्त्रियामौप् ] ।  
राजभवने हृष्टात्वरायुक्ता शुभवसनधारिणी प्रतिहाररची यथा विचरति, तथा शरत्काले  
मुद्रिता ससम्भ्रमा काशशुभा हंसी अपि नदीपुलिनेषु विहरति ॥ एवं प्रतीहारोप्रवेशे  
सूचिते नटीसूत्रधारयोर्निष्क्रमणं वक्तुमुचितम् । अत आह — “निष्क्रान्तौ । स्थापना”  
प्रस्तावना आमुखम् इत्यर्थः [ तथा च भरतः—“प्रसाद्य रंगं विधिवत् प्रस्तावनां ततः  
कुर्यात् काव्यप्रख्यापनाययाम्” ] ॥ आर्या ऊन्दः [तल्लक्षणञ “आ परितोषाहिदुषाम्”  
इत्यत्र शाकुन्तले द्रष्टव्यम् ] ॥

### Notes.

1. नेपथ्याभि &c—नेपथ्य means “Dressing” also “Dressing Room”. “नेपथ्यं तु प्रसाधने रंगभूमौ विषमेदे” इति छेमः । Here it is dressing room. नेपथ्यस्य अभिमुखम्, इतत् । तत् । obj. of अवलोक्य (अव + लीकि + ल्यप् ) ।

2. आर्ये—सम्बोधन of the base आर्या । The सूत्रधार here addresses his wife i. e. the person who appears in the character of his wife. “पत्नी आर्येति सम्भाष्या” । And आर्य or आर्यपुत्र is the form of address by नटी to सूत्रधार । For the definition of an आर्य compare “कर्त्तव्यमाचरन् काममकर्त्तव्यमाचरन् । तिष्ठति प्रकृताचारे यः स आर्य इति स्मृतः” ॥ अर्यते गम्यते सेवात्वेन आर्यीयते इति ऋ + ण्यत् कर्मणि = आर्य one of noble character.

3. शरत्कालम्—शरदः कालः, the time autumn. तम् । obj. of अधिष्ठत्य । It was perhaps शरत् at the time of acting, also perhaps when the play was witten; for Ramayana says that Rama’s coronation was to take place some time in the month of chaitra. Also comp “शीघ्रसमयमधिष्ठत्य गीयतां तावत्” in Sak. गै + लोट ताम् भावे = गीयताम् । Its अनुक्तकर्त्ता is त्वया । तथा—This may be



taken either as an approval of the sentiment expressed by the सूत्रधार, or an assent to sing. In latter capacity compare “तथा । रथं स्थापयति”—in Sakuntala.

4. पुलिनेषु—This means नदी पुलिन i. e. sandy bed of rivers. अधि ७मी ।

5. चरति—चर + लटति । Nom. हंसौ ।

6. काशशृङ्गक &c—This epithet applies both to हंसौ and प्रतिहाररची । हंसौपक्षे—काशः is a kind of grass ; and काशम् is its flowers. काशानां ( तदाख्यशृङ्गपुष्पविशेषाणाम् ) अंशुकानि, इतत्— । By लक्षणा it means काशशृङ्गकवत् नदीपुलिन । तव वसति या ता इति काशशृङ्गक + वस + णिनि कर्त्तरि साधुकारिणि + ङीप् स्त्रियाम् = काशशृङ्गकवासिनी । or काशशृङ्गक means अंशुकवत् घनकाश by लक्षणा (thus काशानि अंशुकानि इव, उपमिततत्) । Then as above. And हंस at autumn revel in such places and are also white ; compare Bhatti. II “कुन्दाव-  
दावाः कलहंसमालाः प्रतीयिरे श्रौवमुखैर्निनादैः”—sl. 18. Prefer this explanation, compare “विकसितनवकाशश्चेतवासी वसाना” in Ritusam-  
hara. Pt. Shastri here very cleverly explains as काशशृङ्गक कवासिनी अ ( जलवासिनी ; क meaning water ) इति काशशृङ्गकवासिनी । प्रतिहारौपक्षे—काशानि इव अंशुकानि । तानि वस्ते or वसतिया &c as above. The gate-keepers usually wore white dresses. As हंसौ is सुसंहृष्टा in शरत्काल, so प्रतिहारी was सुदिता at the coronation of राम which is to be celebrated now. As शरत्कालऋष्टा हंसौ is joyous and walks about in quick steps out of glee, so was प्रतिहारी full of joy and so full of haste out of hilarity to enjoy and do the functoins of the coming coronation in Dasaratha's house or in palace ( नरेन्द्रभवने ) ॥ प्रतिहाररची - प्रतिज्ञियते इति प्रति + ऋ + चञ्

कर्मणि = प्रतिहारः = द्वारदेश door ; प्रतीहारं रक्षति इति प्रतिहारः + रच् + अण् कर्त्तरि + डीप् स्त्रियाम् = प्रतिहाररक्षी female door keeper of the female apartments, compare" पुंवत्प्रगल्भा प्रतिहाररक्षी सुनन्दा" in Rag. VI, This is उपमान or हंसी। Sometimes प्रतीहारी in fem, is also used (as in Swapnanataka) irregularly. प्रतिहारी or प्रतीहारी is the masc. form of the base प्रतिहारिन् ; and प्रतिहारी or प्रतीहारी may also be the fem. form thus—प्रतीहार ( द्वारदेश ) + अच् सत्वर्थे + डीष् ( गौरादि ) । Here Bhasa uses प्रतिहार but in स्वप्ननाटक he uses प्रतीहारो (fem.) and again in the next para our poet uses प्रतिहारी in the fem. but with ङस्त्र in प्रति ।

8. निष्क्रान्तौ - Qual. अभिनेतारौ । See व्याख्या ।

9, स्थापना—स्था + णिच् + युच् भावे = स्थापना । That which introduces the matter-on-hand i. e. Introduction or Prologue ( of कथावस्तु i. e. रामाभिषेक and his वनवास &c here). Bhasa uses स्थापना for प्रस्तावना—this is peculiar with him ( see our Introduction Section I. and 11 ). Some stress it as indicating Bhasa's high antiquity ; others say it as a South Indian characteristics. स्थापना here is thus = प्रस्तावना ( as in later dramas of Kalidasa, Bhavabhuti &c ). प्रस्तावना = प्र + स्तु + णिच् + युच् भावे स्त्रियाम् = प्रस्तावना Prologue. Introduction to an acting. प्रस्तुतस्य कथावस्तुनः आक्षेपः इत्यर्थः प्रस्तावना = कथामुखम् or आमुखम् । अत्र "प्रतिहार-रक्षीव" इत्यनेन प्रस्तुतम् प्रतीहारीप्रवेशरूपम् आक्षिप्यते । For further details and def. of it, see our Edition of Sakuntala under प्रस्तावना at the beginning of Act I. e. g.—"नटी विदूषकौ वापि द्वारधारेण सहिता संलापं यत्र कुर्वते । चित्रैर्वाक्यैः स्वकार्याल्लैः प्रस्तावनापिभिर्मिथः । आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा" । This is how Bhasa suddenly

introduces his actors—see his other works. This प्रस्तावना or स्थापना owing to this sudden introduction of actors is technically called प्रयोगातिशय also, which is defined as—“यदि प्रयोगे एकस्मिन् प्रयोगीनाः प्रयुजाते । तेन पात्रप्रवेशयेत् प्रयोगातिशयस्तदा” । There are four other varieties of प्रस्तावना—e. s. उद्घातक, कथोद्घात, प्रवर्त्तक and अवलम्बित ( as in our Sakuntala ).

10. भवतु (विज्ञातम्) —It is an अवयव here meaning ‘well’, used to drop one item of thought and introduce another. वि + ज्ञा + क्त कर्मणि = विज्ञातम् Is known by me. Comp ‘सूत्रधारः—भवतु, विज्ञातम् भव्यैर्न गंधराजस्य’ &c in Swapnanataka.

11. Remark,—By “( नेपथ्ये ) आर्य आर्य । ( आकण्ठं )” &c the सूत्रधार is going to introduce the actor who is to begin the कथावस्तु of this drama. He feigns to hear the sound “आर्य आर्य” in the dressing room and then by “भवतु विज्ञातम्—...प्रतिहार-रचीव” he will introduce the प्रतीहारी of Dasaratha’s harem with whom the first act ( for substance of which see Introduction ) opens. As already said this is technically called प्रयोगातिशय प्रस्तावना and is the usual procedure at the beginning of several of Bhasa’s works. In Bhasa neither do we find the name of the author or the drama going to be staged, from the सूत्रधार, whereas these are present in Sakuntalam, Uttaracharitam, Mudrarakshasam, Ratnavali etc.

N. B.—The opening here is somewhat similar to that of Bhasa’s Pratiṇya-yang.—cp “सूत्र—गीयतां तावत्...पुरुषं प्रवेशयत्येष यथा यौगन्धरायणः” &c.

(प्रविश्य) प्रतिहारौ—अयम् को इह कञ्चु ईश्वरं सङ्गृह्णहिदो  
[ आर्य, क इह काञ्चु कीयानां सन्निहितः ] ।

( Entering ) Portress ( or—a female door-keeper )—Noble one, which of the chamberlains is here ?

( प्रविश्य ) काञ्चुकीयः—भवति, अयमस्मि । किं क्रियताम् ।

( Entering ) chamberlain—noble lady, here am I. What's to be done ?

प्रतिहारौ—अयम्, महाराजो देवासुरसंगामेसु अप्यङ्घ्रिहृद-  
महारहो दसरहो आणवेदि—सिग्धं भट्टिदारअस्य रामस्य  
रज्जप्यहावसञ्जोअकारआ अहिसअसम्भारा आणीअन्तुत्ति ।  
[ आर्यम्, महाराजो देवासुरसंगामेष्वप्रतिहतमहारथो दशरथ  
आज्ञापयति—शौघं भर्तृदारकस्य रामस्य राज्यप्रभावसंयोग-  
कारका अभिषेकसंभारा आनीयन्तामिति ] ।

Portress—Noble one, his Lordship Dasaratha whose chariot is of unhampered course in the fights between the gods and the demons orders this—let the materials of the coronation of Prince Rama, that is to confer on him the sovereign power, be brought in quick.

काञ्चुकीयः—भवति, यदाज्ञप्तं महाराजेन तत्सर्वं सङ्कल्पितम् । पश्य—

कुत्रं सव्यजनं सनन्दिपटहं भद्रासनं कल्पितं  
न्यस्ता हेममयाः सदभकुसुमास्तीर्थाम्बुपूर्णा घटाः ।

युक्तः पुष्परथश्च मन्त्रिसहिताः पौराः समभ्यागताः

सर्वस्यास्य हि मङ्गलं स भगवान् वेद्यां वशिष्ठः स्थितः ॥३॥

Chamberlain—Ho lady, all that is ordered for by his Lordship ( Dasaratha ), has been kept ready. Behold—the royal umberella along with the chowries, the royal throne together with the mirth—announcing drum are kept ready ; and golden pitchers filled with waters of the sacred places are placed there along with Kusa grass and flowers. The pleasure—car is also ready there and the citizens together with the ministers are come, and the revered sage Vasistha, the repository of auspiciousness of all these functions has already taken his seat on the altar i. e. the Dais erected for coronation—purpose.

Beng.—( প্রবেশ করিয়া ) প্রতিহারী—আর্য্য, কঙ্ককিদের মধ্যে, কে এখানে আছেন ? ( প্রবেশ করিয়া ) কাঙ্ককীয় ( or—কঙ্ককী )—মাগ্নে, এই আমি । কি করিতে হইবে ? প্রতিহারী—আর্য্য, দেবাসুরযুদ্ধে অপ্রতিহতরথ মহারাজ দশরথ হকুম দিয়াছেন—রাজকুমার রামের অভিব্যক্তব্য যদ্বারা তার সার্বভৌমত্ব লাভ হইবে, তাহা শীঘ্র আনীত হোক । কাঙ্ককীয়—মাগ্নে, মহারাজ যাহা হকুম করিয়াছেন তাহা সবই প্রস্তুত করা হইয়াছে । এই দেখুন—ব্যজনসহিত রাজহস্ত এবং আনন্দকালযোগ্য ঢঙ্কাসহিত রাজাসনও রাখা হইয়াছে । তীর্থ-জলযুক্ত, দর্ভ ও কুম্ভসহিত স্তব্ধকুম্ভ সেখানে স্থাপিত হইয়াছে । ক্রোড়ারথও সেখানে আছে, পৌরবর্গসহিত মন্ত্ৰিগণও ( যথাসময়ে ) আসিয়াছেন ; এবং সর্বক্রিয়ার মঙ্গলের নিদান স্বয়ং ঋষি বশিষ্ঠ ও ইতি-মধ্যে বেদিতে আসন গ্রহণ করিয়াছেন ।

Tika.—প্রতিহারী প্রতিহারী আহ—‘কাক্ষকীয়ানাং’ কাক্ষকিনাং মধ্য ‘কঃ’ বহু সম্বন্ধিতঃ’ সমীপবর্তী বর্ত্ততে ইতি খেদঃ । \*ততঃ কাক্ষকীয়ঃ আগত্য আহ [ অন্তঃপুর বচনাং নিবৃত্তী হস্তী ব্রাহ্মণঃ কাক্ষকীতি কথ্যতে ]—‘ভবতি মান্যে অয়মগ্নি’ । কথ্য

किं मया क्रियताम्' कर्तव्यम् । प्रतिहारी कथयति—'देवासुरसंशमेषु' देवासुर-  
युद्धेषु 'अप्रतिहतः' अव्याहतः 'महारथो' यस्य तादृशः 'महाराजो दशरथः' 'आज्ञा-  
पयति' । किमाज्ञापयति तदाह—'शीघ्रं' सत्वरमेव 'भक्तृ' दारकस्य रामस्य 'अभिषेक-  
सम्भाराः' अभिषेकद्रव्याणि 'आनीयन्ताम्' युष्माभिः । किम्भूता अभिषेकसम्भाराः ?  
तदाह—'राज्यप्रभावसंयोगकारकाः' इति । 'राज्यस्य प्रभावः' राज्यप्राप्तिजन्यं प्रभुत्वं  
तस्य यः 'संयोगः' संवन्धः तस्य 'कारकाः' विधायकाः निर्वर्त्तकाश्च, अभिषेकसम्भाराः  
आनीयन्तानिति ॥ काश्चुकीयः आह—'भवति' मान्ये 'महाराजिन' दशरथेन 'यदा-  
श्व' यद् यद्वस्तु आज्ञापितं 'तत्सर्वं' सङ्कल्पितम् प्रमत्त्य रक्षितम् । 'पश्य' अव-  
लोक्य । सर्वं प्रस्तुतमिति अवलोक्य ॥

अन्वयः—सव्यजनं कृतं, सनन्दिपटहं भद्रासनं (च) कल्पितम् । तीर्थास्वपूर्णाः  
सदर्मकुसुमाः हेममयाः घटाः न्यस्ताः । पुष्परथस्य युक्तः, मल्लिसहिताः पौराः समभ्या-  
गताः । अस्य सर्वस्य हि मंगलं ( मंगलहेतुः ) स भगवान् वशिष्ठः (च) वेद्यां स्थितः ।  
व्याख्या—'सव्यजनं' सचामरं 'कृतं' राजकृतं 'सनन्दिपटहं' नन्दनं नन्दः—आनन्दः  
(भावे घञ्) । स अस्त्रियस्य स 'नन्दी' आनन्दोत्सवकालः ततः आनन्दकालयोग्यस्य यः  
'पटहः' ढङ्गा तेन सह वर्त्तते यत् इति सनन्दिपटहं तादृशं 'भद्रासनं' मणिमयं राजा-  
सनम् 'कल्पितम्' प्रस्तुतम् रक्षितञ्च । 'तीर्थास्वपूर्णाः' तीर्थजलसमन्विताः 'सदर्मकुसुमाः'  
दर्भैः कुसुमैश्चसहिताः 'हेममयाः घटाः न्यस्ताः' अभिषेकार्थं रक्षिताः । तव 'पुष्परथस्य'  
क्रीडारथस्य 'युक्तः' स्थापितः, सन्निहित इत्यर्थः । अभिषेकदर्शनाय च 'मल्लिसहिताः'  
पौराः जनाः [ भवार्थे अण् ] समभ्यागताः, न केवलमागता अपितु यथासमयम्  
सम्यक् उपस्थिताः । पुनर्य 'सर्वस्य अस्य' अभिषेकसम्भारस्य अभिषेककर्मणश्च 'मंगलं'  
मंगलहेतुः 'सभगवान्' षड्विध्यशाली पूज्यः [ "ऐश्वर्यस्य समस्य वीर्यस्य यशसः  
श्रियः । ज्ञानवैराग्ययोग्यैव षणांभग इतीङ्गना ] 'वशिष्ठः कुलगुरुः' तदास्त्राष्टपिः  
'वेद्यां स्थितः' क्रियाकरणाय अभिषेकार्थं निर्मितायां वेद्याम् उपविष्टः एव । अतोऽहम्  
ब्रवीमि अभिषेकक्रियायाः किमपि न अवशिष्टम् किन्तु सर्वमेव सङ्कल्पितमेव ॥ शार्दूल  
विक्रीडितं वृत्तम् । तल्लक्षणं यथा—'सूर्याग्नेयंदि मः सजो सततगाः शार्दूलविक्री-  
डितम्" ॥ ३ ॥

## Notes.

1. काञ्चुकीयानाम्—Bhasa here and in Swapnanataka etc uses the word काञ्चुकीय for the usual word कञ्चुकिन् । The Brahman who is engaged in guarding अन्तःपुर is called the कञ्चुकी । He used to wear loose white dress. See Ratnavali. कञ्चुकः वस्त्रमस्य अस्ति अतिशयेन इति कञ्चक + इनि अतिशयार्थे = कञ्चुकिन् a chamberlain. कञ्चुकी एव इति कञ्चकिन् + कृष् ( तडित ) = काञ्चुकीयः । Here कृष् comes by the varttika “वेणुकादिभ्यश्च कृष् वक्तव्यः” । For the definition of कञ्चुकी or काञ्चुकीय, compare “अन्तःपरचरो ब्रह्म विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते” । In other words he is a guard in the harem and is well trained, cp “ये नित्यं सच्च-सम्पन्नाः कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः काञ्चुकीयास्तु ते स्मृताः” । The word takes शेषे इष्टौ here, being related to मध्ये understood. Thus काञ्चुकीयानां मध्ये कः सन्निहितः ( सम् + नि + धा + क्त ) वर्तते &c. For प्रतिहारौ ( fem. ) see previous para.

2. क्रियताम्—कृ + लोटताम् कर्मणि । Is to be done. Its अनुक्तकर्तृ is मया understood.

3. महाराजः—महान् राजा इति महाराजः कर्मधा—with समासान्त टच् ( अ ) added in a तत्पुरुष ending in राजन् etc by the rule “राजाहः सखिभ्यद्वच्” ।

4. देवासुरसंशामिषु—सुराश्च असुराश्च सुरासुराः वा सुरासुरम् । इन्द्रः । सुर and असुर are antagonists. If the antagonism is emphasised and somehow deemed eternal we get सुरासुरम् by the rule “द्वेषाच्च विरोधः शाश्वतिकः” ( Pan. 2. 4. 9 ), otherwise these being प्राणिजाति, we have सुरासुराः as in “पूजितः यः सुरासुरैः” । सुरासुराणां संशामः ( युद्धम् ), इतत् । तेषु । अधि ७मी ।

5. अप्रतिहतमहारथः—महान् रथः great chariot=महारथः, with आत् added in कर्मधा—by the rule “आन्महतः समानाधिकरणजातीययोः” । प्रति + हन + क्त = प्रतिहतः obstructed. न तथा । अप्रतिहतः महारथः यस्य, बहु । Qual. दशरथः । The name दशरथः itself implies अप्रतिहतः रथगतिः or आनाकरथरत्ना । Hence this epithet is an expl. of the power implied by the word दशरथ । He saved the gods from the hands of Sambarasura ( सम्बरासुर ), so he was देवासुर-संशानिषु अप्रतिहतमहारथः । cp “दशरश्मिशतोपमद्रातिं यशसा दिक्षु दशस्त्रपि श्रुतम् । दशपूर्वरथं यं आख्याया दशकण्ठारिगुरुं विदुर्बुधाः” and “दशरथः प्रशशास महारथो यमवतानवतां च धुरि स्थितः” in Raghu.

6. भर्तृदारकस्य—भर्तुः ( स्वामिनो महाराजस्य दशरथस्य ) दारकः ( पुत्रः ) इति भर्तृदारकः son of a master तस्य । qual रामस्य । A Prince is thus addressed in a drama,

7. राज्ञप्रभाव &c—प्रकृष्टो भावः इति प्रभावः, प्रादितत् । We avoid भू + घञ् = प्रभावः, for by the rule “शष्ठीभुवोनुपसर्गे”, भू &c takes घञ् only when not preceded by any उपसर्गे । प्रभाव here means प्रभुत्व । राज्यस्य or राजाजनाः प्रभावः । तस्य संयोगः ( सम्बन्धः ) । तस्य कारकाः, शेषे दृष्टीतत् ; qual. अभिषेकसम्भाराः ; note that the rule “वृजकाभ्यां कर्त्तरि” does not bar समास here in तस्य कारकाः, for here though we may have अक ( ण्वुल् ) in कारक ( in कर्त्तव्ये ) still we take it as शेषार्थ and not as कर्त्तव्य and then the समास is got, comp “कथं तर्हि घटानां निर्मातुः विभुवनविधातुश्च कलह इति । शेषयष्ट्या समास इति कैयटः” —Bhattoji. अभि + सिञ्च + घञ् = अभिषेकः coronation. सम् + भू + घञ् कर्मणि = सम्भाराः materials. अभिषेकस्य सम्भाराः । उक्तकर्म of अनौयन्ताम् । आ + नी + लोट् ताम् कर्मणि = आनीयन्ताम् । Its अनुक्त कर्त्ता is त्वया understood.



8. आज्ञप्तम्—आ + ज्ञप् (चुरादि—मिन्) + क्त कर्मणि = आज्ञप्तम् is ordered. But आ + ज्ञा + णिच् + क्त gives आज्ञापितम्। Comp “विज्ञापिता प्रीततरा वभूव” in Raghu II and our notes there — “वाचुषादिज्ञाने जानातिर्मन् । तदभावादव मिन् न” । Thus आ + ज्ञा + णिच् लटति = आज्ञापयति ।

9. सङ्कल्पितम्—सम् + कृप् + णिच् + क्त कर्मणि = सङ्कल्पितम् is made ready, is prepared. Its अनुक्तकर्त्ता is मया ।

10. सव्यजनम्—व्यजन is fan, chowrie = चामर (whereby angust personages are fanned). “व्यजनं तालहन्तम्” । व्यजनेन सह वर्त्तमानम्, इति तुल्ययोगे बहु । Then सहव्यजनम् is also correct by “वोपसर्जनस्य” । qual. क्वम् । क्व is here royal umbrella, and is उक्त कर्म of कल्पितम् ।

11. सनन्दि etc—नन्दनं नन्दः (भावे घञ्) । नन्दः आनन्दः अस्ति अस्य इति मत्वर्थीय इनि; = नन्दिन् having mirth or mirth-announcing. नन्दी पटहः, कर्मधा । नन्दिपटहेन सह वर्त्तमानम्, तुल्ययोगे बहु—as above, qual. भद्रासनम् । भद्रस्य (लोकचमिस्य) आसनम् इति भद्रासनम् a royal seat for the good of people, अश्वघासादिवत् तादर्थ्ये इतत् । Amara explains भद्रासनम् as नृपासन (royal throne). It is also called भद्रपौठः; thus Kalidasa says “तवेनमुपतस्थुः प्रकृतयो भद्रपौठोपवेशितम्”—Rag. It is usually made with gems, silver and gold. Compare “भद्रासन-मेकतमेन कारितं रुक्मरजतताम्राणाम् क्षीरतरुनिर्मितं वा विन्यस्तं चर्मणा मुपरि”—vachaspathya. उक्तकर्म of कल्पितम् ।

12. सदर्भकुसुमाः—दर्भाश्च (कुशाश्च) कुसुमानि च इति दर्भकुसुमम् इदं एकवत् by “जातिरप्राणिनाम्” । तेन सह वर्त्तमानाः, तुल्ययोगे बहु । qual. घटाः । दर्भ and कुसुम are मांगलिक and पूजाद्रव्य on such occasions. तीर्थान्ब्रूयः पूर्णाः—qual घटाः । Usually अभिषेकजल on these days were

collected from तीर्थ and in golden pitchers comp "अद्यामिषेकं  
निर्वत्तयामासुरमात्यहृदास्तीयाहृतैः कांचनकुम्भतोयैः"—Rag. XIV.

13. न्यस्ताः—नि + अस ( क्षिपे दिवादि ) + क्त कर्मणि । Similarly  
युज + क्त कर्मणि = युक्तः means here विहितः or स्थापितः । Agrees with  
उक्तकर्म पुष्परथः ।

14. सन्निर्हताः—धा + क्त कर्मणि = हितः placed. सम् ( एकत्र ) हिताः  
= सहिताः or संहिताः optionally by the karika "समो वा ततहितयोः"—  
The न of सम् disappears optionally when compounded with तत  
and हित । सहित means placed together i. e. along with.  
सन्निभिः सहिताः, सुप् सपा or इतत् । qual. पौराः ।

15. सर्वस्य अस्य—of all this व्यापार or of all these materials.

16. हि—take it either as पादपूरणे अवयव or अवधारणाय अवयव ।

17. वेद्याम्—वेदि or वेदी is a raised altar to celebrate a  
ceremony cp "रक्षांसि वेदिं परितो निरास्थत्"—Bhatti.

18. वशिष्ठः—वसु is धन wealth. Excellence. तत् अस्ति अस्य इति  
वसु + मतुप् = वसुमान् । अतिशयेन वसुमान् इति वसुमत् + इटन् = वशिष्ठः । By  
the rule "विन्मतोर्लुक्" विन् and मतप् disappear when इटन् or ईयस्न्  
follows ; with the reading वशिष्ठः explain वशः or वशम् = आयत्तता  
control. तदस्य अस्ति इति वश + इनि मत्वर्थे = वशी । अतिशयेन वशी इति  
वशिन् + इटन् = वशिष्ठः । Nom. to स्थितः ।

प्रतिहारी—जइ एवं सोहणं किदं [ यद्येवं शोभनं कृतम् ] ।

Portress - If this be so, you have done well.

कांचुकीयः—हन्त भोः—

इदानीं भूमिपालेन कृतकल्याः कृताः प्रजाः ।

रामाभिधानं मेदिन्यां शशाङ्कमभिषिञ्चता ॥ ४ ॥

Chamberlain—Ho joy ! Now King Dasaratha have made the subjects propitiated by coronating the moon who is Rama by name, on ( the throne of ) this Earth or Earthly Kingdom.

Beng.—প্রতিহারী—যদি তাই হয়, তবে ভাল কাজ করিয়াছেন । কাঞ্চুকীর—কি আনন্দ—বর্তমানে মহারাজ দশরথ প্রজাদের মনস্কামনা পূর্ণ করিয়াছেন, কারণ তিনি রাজ্যে রামনামক চন্দ্রকে অভিষিক্ত করিতেছেন ।

Tika.—ত্বয়া পূর্বং যথা উক্তং ‘যদি এব’ তদেব স্মাতৃ, তদা ত্বয়া ‘শোভন’ ভদ্রং ‘কৃতম্’ ‘প্রাচরিতম্’ । ততঃ কাঞ্চুকীয়ঃ কথয়তি—‘হন্ত’ [ইত্যত্র আনন্দে’অব্যয়ম্] ‘ভোঃ’ ইত্যপি অত্র আনন্দাহ্বানে’অব্যয়ম্ । আনন্দমধুনা জাতম্ । কথমিতি চিত্তবাহ—ইদানীমিতি ।

অন্বয়ঃ—মেদিন্যাং রামাভিধানং শশাঙ্কমভিষিচ্ছতা ভূমিপালিন ইদানীং প্রজাঃ কৃত-কৃত্যঃ কৃতাঃ । ব্যাখ্যা—‘মেদিন্যা’ সমাগরাম্বরং ধরিয়া পার্থিবরাজ্যে রামাভিধানং রামসংগতং ‘শশাঙ্ক’ চন্দ্রং তদ্বৎ জগদানন্দকরং স্তপুসম্ ‘অভিষিচ্ছতা’ রাজ্যাসনে রাজরূপেণ স্থাপয়তা ‘ভূমিপালিন’ পৃথিবীপতিনা দশরথে ‘প্রজাঃ’ প্রকৃত্যঃ ‘কৃতকৃত্যঃ কৃতাঃ’ আত্মকামাঃ বিহিতাঃ । প্রজাঃ রামং রাজরূপেণৈচ্ছন্তমিবা রামং রাজ্যে অভিষিচ্ছন্ত দশরথঃ তাঃ পূৰ্ণমনোরথাঃ সুসংহৃষ্টাশ্চ কৃতবান্ । অনুষ্টুপ্, ছন্দঃ ॥

### Notes

1. হন্ত, ভোঃ—These two are अवयव ; first indicates “joy” and the latter indicates ‘आह्वान’ and emphasises the joy here. Thus pt. Shastri says “हृषे निपातसमुदायः” । Not only are all arrangements for अभिषेक ready but this is the wish of the प्रजावर्ग and by this act of King Dasaratha the प्रजा have their desire of Rama’s coronation fulfilled ; comp “राज्यभिषेकश्च—

सूतमित्यनीचैः । आघोषयन् भूमिपतिः समस्तं भूयोपि लोकं समनीचकार” — Bhatti.

2. कृतकृत्याः—कृत + कृप्, कर्मणि = कृत्यम् work i. e. the work of having राम coronated as king. कृतं कृत्यं यासाम् बहु । qual. प्रजाः । The प्रजा wanted Rama to be coronated as king ; this being about to be done their wish is fulfilled.

3. रामाभिधानम्—It means रामाख्यम् रामसंज्ञकम् । अभिधीयते अनेन इति अभि + धा + लुट्, करणे = अभिधानम् name. रामः अभिधानसस्य बहु । Qual. शशाङ्कम् । Cp “जायां रामाभिधानो हरिरित्वाच” — Rag XIII. Rama was like a veritable शशाङ्क or moon ( शशः अङ्गे यस्या । वधि-बहु ) owing to his delightful and pleasing appearance and behaviour. But sloka 1 says he was विभीषणात्मा i. e. dreadful to the sinners. Hence he was रामाभिधान शशाङ्क to his प्रजा । तम् । Obj. of अभिषिञ्चता ( = अभि + सिच् + शङ् ; इया १व ; Qual भूमिपालिन ) । The main sentence is—रामाभिधानं शशाङ्कम् अभिषिञ्चता भूमिपालिन ( i. e. दशरथेन ) प्रजाः कृतकृत्याः कृताः ।

4. Remark.—दशरथ as a भूमिपाल ( भूमं पालयतीति भूमि + पा + णिच् + अण् कर्त्तरि ) was the paramount sovereign, so it depended entirely on his power to order Rama’s अभिषेक on the earth i. e. earthly Kingdom of his ( मेदिन्याम् अभिषिञ्चता भूमिपालिन ) ।

प्रतिहारी—तुवरदु तुवरदु दाणिं अय्यो [ त्वरतां त्वरता-मिदानौमार्यः ] ।

Portress—Let your noble self, hurry on, hurry on.

काञ्चकौयः—भवति, इदं त्वर्यते । ( निष्क्रान्तः )

Chamberlain—Ho noble lady, this is being hurried on ( Exit ).

প্রতিহারী—(পরিক্রম্যাবলোক্য) অয়ং সম্ভবত্ৰ সম্ভবত্ৰ গচ্ছু  
 —তুবংপি মহারাঅবত্ৰণেণ অয়ংপুরোহিতং জহোপত্ৰেণ তুবরেহি ।  
 ( অন্যতো গত্বা ) সারসিএ সারসিএ সঙ্গীতসালং গচ্ছুত্ৰ নাডই-  
 ত্ৰাণং বিস্ববেহি কালসংবাদিণা ণাডেণ সজ্জা হোহতি । জাব  
 অহং বি সব্বং কিদংতি মহারাঅস্ম ণিবেদেমি । ( নিষ্ক্রান্তা ) ।  
 [ (পরিক্রম্যাবলোক্য) আয়ং সম্ভবক সম্ভবক, গচ্ছু । ত্বমপি  
 মহারাজবচনেন আয়ংপুরোহিতং যথোপচারেণ ত্বরয় । ( অন্যতো  
 গত্বা ) সারসিকে সারসিকে, সঙ্গীতশালাং গত্বা নাটকীয়ানাং  
 বিজ্ঞাপয়—কালসংবাদিনা নাটকেণ সজ্জা ভবতীতি । যাবদহ-  
 মপি সর্বং কৃতমিতি মহারাজায় নিবেদয়ামি । (নিষ্ক্রান্তা) ] ।

Protress—( walking about and looking ) Ho honourable  
 Sambhavaka, you go, and you too in the words of his Lordship  
 ( Dasaratha ) hurry on the priest with befitting materials ;  
 ( going to another direction ) Sarasika, Sarasika, do go to the  
 concertroom and narrate the actors—they should be ready  
 with a play befitting this occasion. In the meantime I too  
 shall narrate to King Dasaratha that everything is done or  
 prepared. ( Exit ).

Beng.—প্রতিহারী—মাননীয় মহাশয়, সত্বর হউন, সত্বর হউন ।  
 কাঙ্ক্ষীয়—নাথ, এই দ্বারা করা হইতেছে ( নিজ্ঞমণ ) । প্রতিহারী  
 ( পরিক্রম করিয়া ও দেখিয়া ) আর্ঘ্য সম্ভবক, যাও । তুমি ও রাজার  
 কথায় পুরোহিতকে যোগ্যোপচারে সত্বর হইতে বল । ( অন্তদিকে  
 যাইয়া ) সারসিকে সারসিকে, সঙ্গীতগৃহে যাইয়া নটদের বল—কালোপ-  
 যোগী নাটকের দ্বারা সজ্জিত হও । ইতি মধ্যে আমিও ‘সব করা  
 হইয়াছে’—এটা মহারাজ দশরথকে নিবেদন করি ।

Tika.—‘इदानीम्’ अधुना ‘आर्यः’ माननीयो भवान् ‘त्वरतां त्वरताम्’ अनन्तर-  
कर्त्तव्ये सत्वरं भवतु [ सम्भ्रमे हिरुक्तिः । त्वर + लोटताम् = त्वरताम् ] । ‘भवति’  
हे मान्ये, ‘इद’ पुरो दृश्यमान’ अभिषेककर्म, यदात्रित्वा सम्भाषणं क्रियतेऽस्माभिः तत्  
अभिषेककर्म इत्यर्थः ‘मया त्वर्यते’ त्वरया योजयति—इति काञ्चुकीयः निष्क्रान्तः  
( = निस् + क्रम + क्त कर्त्तरि ) । ततः प्रतिहारो ‘परिक्रम्य’ रंगमञ्चं परितो गत्वा  
‘अवलोक्य’ समन्ततः दृष्ट्वा च अन्यं कञ्चुकिनम् आह—‘आर्य’ सम्भवक सम्भवक  
[ इति सम्भ्रमे आवेगे वा हिरुक्तिः ] ‘गच्छ’ । त्वमपि महाराजवचनेन’ महाराजस्य  
दशरथस्य वचनानुसारिण ‘पुरोहित’ वशिष्ठस्य सहकारिणं यद्योपचारेण’ योग्यद्रव्य-  
संभारिण ‘त्वरय’ त्वरया योजय [ त्वर + णिच् + लोटहि = त्वरय ] । ‘अन्यतो गत्वा’  
अन्यस्याम् दिश्यात्वा, ‘सारसिके सारतिके’ इति कस्याश्चित् परिचारिकाया नामसम्बो-  
धनम् । ‘सं’गीतशालां गत्वा’ ; नाट्यगृहं गत्वा नाटकीयानां नटानां सम्बन्धे  
[ सम्बन्धविवक्षायां षष्ठी । चतुर्थीति युक्तम् ] ‘विज्ञापय’ यथा ‘कालसंवादिना’  
कालोपयोगिना नाटकेन यूयं सज्जा भवत इति । ‘यावत् आहमपि’, ‘सर्व’कृतम्  
सर्व’ कर्म विहितं प्रस्तुतं वा इति ‘महाराजाय’ दशरथाय [ सम्प्रदाने ४र्थी इति  
भाष्यसम्मतम् ] ‘निवेदयामि’ विज्ञापयिष्यामि [ यावद्योगे भविष्यति लट्, ‘यावत्  
पुरानिपातयौलट्’ इति हि सूत्रम् ] ।

### Notes

1, इदम्—Refers to the अभिषेककर्म that was ahead and on which they were talking. There is perhaps a pointing to the arrangement of अभिषेककर्म before them by the indexfinger, comp “सन्निहितं इदमो विषयः” । उक्तकर्म of त्वर्यते ( = त्वर + लट्ते कर्मणि ) ।  
or—इदम् means एवम् ( thus ) and may also be an adverb here, Construe in this case then—इदम् ( एवम् ) यथा तथा त्वर्यते । For a similar double construction of इदम्, compare “अथेदं रक्षोभिः तथावृत्तम्” uttara Act I. sl. 29.

2. आर्य सम्भवक—case of address. “सम्भ्रमे हिरुक्तिः” । सम्भवक is

the name preferably of another chamberlain or guard there to whom प्रतिहारी said this when काञ्चुकीय went out. Swapna-nataka names सम्भवक as one of the guards there ; “त्वमपि” here also shows that सम्भवक is some other than our काञ्चुकीय ।

3. महाराजवचनेन—करणे श्या ॥ आर्थः ( मान्यः ) पुरोहितः, कर्मधा । This perhaps refers to some assistant of वशिष्ठ ; for as said in sloka 3, वशिष्ठ was already there.

4. यद्योपचारिण—उपचारमनतिक्रम्य इति यद्योपचारम्, अव्ययीभाव । As अव्ययीभाव words are usually adverbs, so to make it a noun add मत्वधीय अच् as in परोक्षा क्रिया । यद्योपचारम् अस्तास्य इयि यद्योपचार + अच् = यद्योपचारः । तेन । करणे श्या । Or—यद्योपचारम् the अव्ययीभावान्त word is an adverb here, and as an adverb takes करणे वतीया by the dictum “क्रियाविशेषणानां कचित् करणत्वमिष्यते” । And अव्ययीभाव words take optionally the वतीया विभक्ति by the rule “वतीया सम्बन्धोर्वहुलम्” । Thus यद्योपचारम् is also correct here.

5. सङ्गीतशालाम्—सङ्गीतस्य शाला ( गृहम् ), इतत् । This is a concert-hall or theatre-room where music and theatrical performances were being done in those days. This is found even in big palaces. Comp “सङ्गीतशालाभ्यन्तरे अवधानं देहि”—Sak. V. सङ्गीतशालम् is also correct by “विभाषा सेनासुराध्यायाशालानिशानाम्” ।

6. नाटकीयानाम्—नट अवल्लन्दने पुरादि + ण्वल् कर्त्तरि = नाटकम् & drama “देवतानां मनुष्याणां राज्ञां लोके महात्मनान्... नानाभावरभैराव्यं नाटकं सुरयो विदुः” । नाटके निवृक्ता इति नाटक + क् ( शैथिल्य ) ( “हृद्वाच्छः”, इति स्वप्ने ) = नाटकीयाः those engaged in dramas i. e. actors. तेषाम् । सम्बन्धसामान्ये षष्ठी । ४र्थी is usual here as in “महाराजाय निवेदयामि” later on.

7, कालसंवादिना—कालं संवदति उपयुज्यते इति काल + सम + वद + णिनि कर्त्तरि साधुकारिणि = कालसंवादिन्, befitting the occasion. तेन ।  
qual. नाटकेन ( which has करणे श्या ) ।

8. यावत्—An अव्यय denoting अवधि or time-limit here ; compare “यावत्तावच्च साकल्येऽवधौ मानेवधारणे”—Amara. Also comp “तूष्णीं भव यावदाकर्णयामि”—Sak- V- लट् is used in connection with this अव्यय यावत्, in the sense of futurity by the rule “यावत्पुरानि-पातयोर्लट्” ।

9. Remark—By “कालसंवादिना नाटकेन सञ्जा भवत” the portress calls in other actors on the stage, having bearing on the अभिषेककर्म ( the बीज of the drama, and on which the प्रतिहारौ was speaking). Thus later on we find gradual coming in of the female friend of Sita, named Avadatika ; of Sita and her maid-servant ( cheti ) as well.

( ततः प्रविशत्यवदातिका वल्कलं गृहीत्वा )

( Then enters Avadatika with bark )

अवदातिका—अहो अच्चाहिदं । परिहासेण वि इमं वल्कलं उवणअन्तोए मम एत्तिअं भअं आसी—किं पुण लोभेण परधणं हरन्तस्म । हसिदुं विअ इच्छामि । न खु एआइणीए हसिदव्वं । [ अहो अत्याहितम् । परिहासेनापीमं वल्कलमुप-नयन्तया ममैतावद् भयमासीत्, किं पुनर्लोभेन परधनं हरतः । हसितुमिवेच्छामि । न खल्वेकाकिन्या हसितव्यम् ] ।

Avadatika—O woe, while fetching this bark out of joke ( or—to make a fun ), I entertained so much fear ; then how much more fear is felt by one who carries away other's



wealth out of greed. I wish to make a fun ; but indeed it cannot be done alone.

( ততঃ প্রবিশতি সীতা সপরিবারা )

( Then enters Sita along with attendants )

সীতা—হৃদে অদাতিয়া পরিসঙ্কটরক্ষা বিষ দিস্মদ । কিং  
যু হু ( ? খু ) বিষ ইদং [ হৃদে, অবদাতিকা পরিসঙ্কিতবর্ণে  
দৃশ্যতে । কিন্ন, খল্বিবৈতত্ ] ।

Sita—Hallo, Avadatika looks like one afraid. What indeed can this be ?

চেটী—ভট্টিনি, সুলহাবরাহো পরিঅণো ণাম । অৱরজ্ভা  
ভৱিস্সদি [ ভট্টিনি, সুলভাপরাধঃ পরিজনো নাম । অপরাধা  
ভৱিস্সতি ] ।

The Maid - your ladyship, the servants are indeed easily liable of faults. She should be guilty.

সীতা—এহি এহি, হসিদ্দুংবিঅ ইচ্ছদি [ নহি, নহি,  
হসিতুমিৱেচ্ছতি ] ।

Sita—Not indeed, not indeed, she is willing to make fun.

Beng. - ( তারপর বঙ্কল লইয়া অবদাতিকার প্রবেশ ) অবদাতিকা—কি বিপদ, হাতুচ্ছলে এই বঙ্কল আনিবার সময় আমার এত ভয় হইতেছিল, আর যে লোভবশতঃ পরধন হরণ করে তার না জানি কেমন ভয় হয়। আমার হাতুকোটুক করিতে ইচ্ছা হইতেছে। কিন্তু একাকী হাতুরস হয় না। ( তারপর সপরিবারা সীতা প্রবেশ করিলেন ) সীতা—ওহে, অবদাতিকাকে ভীতার ছায় দেখিতেছি।

तवे व्यापारटा कि ? चेटी—भट्टनि, परिजनैर सहजेई अपराध ( प्रमाद ) घटे । एउ अपराध करिया थाकिबे । गीता—ना ना, ए हाश्र ( कोतुक ) करिते ईछा करियाछे ।

Tika.—अहो [ कष्टे अवयम् ] 'अव्याहित' महद्भयम् उपस्थितमिति वाक्यशेषः । 'परिहासिन' कौतुकिन 'अपि इमं वल्कलं' वृत्तचम् 'उपनयन्त्या' आनयन्त्या 'मम एतावत् भयम् आसीत्' वभूव, पुनः 'पचान्तरे [ अवयमेतत् ] 'लोभेन हितुना 'परधनं हरतः' अन्यदीयद्रव्यम् अपहरतः जनस्य 'महत् भयं भवेत्' इति किं वक्तव्यम्, न वक्तव्यम् । तादृशस्य भयं भवेदेव । इति कैकेयीकर्तृकरामराजापहरणं गूढं सुच्यते च । हास्यरसं कर्तुमिच्छती आह—'एकाकिन्या न हसितव्यम् । हास्यरसं न कर्तव्यम् । 'ततः सपरिवारा' अनुचरीसहिता सीता प्रविश्य आह—'हज्जे' [ इति कोमलामल्लणे, चिठ्याङ्गाने च अवयम् ] 'अवदातिका' तदाख्या मे सखी 'परिश्रद्धितवर्णा' परिश्रद्धितस्य वर्णः लक्षणम्, परिश्रद्धितवर्णं इव वर्णो यस्याः [ "सन्त्यपुमानपूर्वस्त्रीचरपदलोपय वक्तव्यः" इति वार्त्तिकेन बहुव्रीहिः ] 'दृश्यते' आलक्ष्यते । 'किं नु खलु एतत्' स्थात् इति सीतायाः सन्देहगर्भः प्रश्नः । ततः तस्याः परिचारिका चेटी आह—'हे 'भट्टनि', हे देवि 'परिजनः' श्रुत्यः 'सुलभः अपराधः' यस्य तादृशः 'सुलभापराधः' सहजेन अपराधयुक्तः भवति 'नाम' भवत्येव [ "नाम" इति प्रसिद्धौ प्राकाश्या वा अवयम् । "प्राकाश्या—संभाव्यकोधोपगमकुत्सने नाम" इत्यमरः ] । अतः मन्वे अवदातिका 'अपराधा' सापराधा भविष्यति । ततः परिश्रद्धिता लक्ष्यते । अवदातिकां सूक्ष्मं विलीक्य निपुणं विभाव्य पुनः सीता आह—'नहि नहि' [ 'संभमे हिरुक्तिः' ] न सा सापराधा, किन्तु सा 'हसितुमिच्छति' । अतः एव लक्ष्यते ॥

### Notes

1. अव्याहितम्—आ + धा + क्त कर्मणि = आवहितम् placed. अति अतिशयेन आवहितम् इति अव्याहितम्, a great fear, प्रादितम् । "अव्याहितं महद्भयम्" इत्यमरः । Nom to उपस्थितम् &c. understood. As a simple one, she apprehended obstruction in bringing वल्कल from नेपथ्य though it was not stolen even. She was, as a virtuous one,

always fearing challenge from रीवा etc though taken out of joke ; hence she says this and contrasts her condition with another deliberately stealing. Pandit Shastri here says that by speaking of this stealing one from his legitimate due, is foreshadowed snatching away of Rama's legitimate due on the राजा by his step-mother Kaikeyi. Comp. "परधनहरणोक्त्या च कैकेयीकर्तृकं रामराजाहरणमिदं सूचितम्" । See Tika also.

2. परिहासिन, लोभेन—हँसी ३या ।

3. उपनयन्त्याः—उप + नी + शब् + डीप् स्त्रियाम् । ततः षष्ठ्याः एकवचनम् ।

qual. सम ।

4. परधनम् हरतः—ह + शब् = हरत् stealing. तस्य । हरतः = हरतः जनस्य । Now See Tika.

5. हसितुम्—हस + तुम् । हस here means so cut joke or to make fun. She wishes to make a fun but finds out companions, for fun cannot be done alone ( एकाकिन्या न हसितव्यम् ) । This thus introduces Sita and her maid here.

6. किं नु खलु—किम् is an अव्यय implying प्रश्न । 'नु' is an अव्यय denoting वितर्क (doubt) here, and खलु is another अव्यय denoting अवधारण or निश्चय । In other words these three अव्यय indicate वितर्कगर्भं प्रश्न with stress on the वितर्क । In other words—Sita thinks what can this be—'एतत्' वस्तु किं नु खलु स्यात् । N. B.—Here the Prakrita is किं नु इ = किं नु खलु । But later on and in Sakuntala, in Avimaraka &c. किं नु ख = किं नु खलु ; also see infra.

7. भटिनि—case of address. The maid etc. address such high lady-personages as Sita here thus ; "राज्ञी कृताभिषेकायामितरासु

तु भट्टिनी” इत्यमरः ; also cp “राजपद्मास्तु सभाष्याः सर्वा परिजनेन तु भट्टिनी स्वामिनी देवी” ।

8. सुलभापराधः—अप + राध + घञ् = अपराधः । सु + लभ + खल् कर्मणि = सुलभः । सुलभः अपराधः यस्य, बहु । qual. परिजनः ।

9. अपराधा—अप + राध ( दिवादि ) + क्त कर्त्तरि स्त्रियाम् = अपराधा has sinned ; cheti apprehends that अवदातिका has done some fault so she looks like परिशुद्धितवर्णा (see Tika) ; But Sita who is a better judge and is well acquainted with Avadatika, and from the fact of her coming out with a वल्कल unchallenged by any one on the way, divines that she is willing to make a fun here ( हसितुमिच्छति ) and hence emphatically contradicts cheti's remark by “नहि” । Hence Sita attributes her change in facial colour as due to this motive of hers.

Remark—As अवदातिका does not like to make fun alone so our poet introduces Sita along with her maid-attendant ( सपरिवारा सीता प्रविशति ) । परिवार here means attendant and refers to Cheti. The being a maid sarvant of Sita. परिवाय्यते अनेन इति परि + ह + णिच् घञ् करणे बाहुलकात् = परिवारः attendant. Also परीवार to denote attendants other than मनुष्य, see the rule “उपसर्गस्य घञि अमनुष्ये बहुलम्” इति दीर्घविकल्पः । परिवारेण सहवर्त्तमाना सपरिवारा, तुल्ययोगे बहु । qual. सीता । Alternately सहपरिवारा by the rule “वोपसर्जनस्य” ।

अवदातिका—(उपसृत्य) जेटु भट्टिणी । भट्टिणि, एखु अहं  
अवरज्भा । [जयतु भट्टिनी । भट्टिनि, न खल्वहमपराधा] ।

Avadatika—( Approaching )—May your ladyship prosper. My ladyship, I am not indeed guilty.

सीता—का तुमं पुच्छदि । ओदादिए, किं एदं वामहस्तपरि-  
गृह्णितं [ का त्वां पृच्छति । अवदातिके, किमेतत् वामहस्तपरि-  
गृहीतम् । ]

Sita—who asks you ( about that ) ? Avadatika, what is  
this in your left hand ?

अवदातिका—भट्टिणि, इदं वल्कलं [ भट्टिणि, इदं वल्क-  
लम् ] ।

Ava.—My lady, this is a bark ( or-bark garment ).

सीता—वल्कलं किम् आणीदं [ वल्कलं कस्मादानी-  
तम् ] ।

Sita—why have you brought in this bark ?

अवदातिका—सुणादु भट्टिणी । एवच्छपालिणी अय्यरेवा णिवुत्त-  
रङ्गप्यओअणं असोअरुक्खस्म एकं किसलअं अहमेहि जाइदा  
आसि । ए अ ताए दिस्सं । तदो अरिहदि अवराहोत्ति इदं  
गृह्णितं [ शृणोतु भट्टिनी । नेपथ्यपालिनो आर्यरेवा निवृत्तरंग-  
प्रयोजनमशोकवृक्षस्यैकं किशलयमस्माभिः याचितासीत् । न च  
तया दत्तम् । ततः अहृत्यपराध इतोदं गृहीतम् ] ।

Ava—May your ladyship hear. Honourable Reva, the  
female in charge of dresses (in the dressing-room ) was asked  
for a twig of Asoka-tree though its necessity was over, still  
she did not give it. Hence fault attaches to her, and ( to  
retaliate by way of fun ) I have taken this bark.

सीता—पावअं किदं । गच्छ, णिययादेहि [ पापकं कृतम्  
गच्छ निययातय ] ।

Sita—you have done wrong, go and give ( it ) back  
( to Reva ).

अवदातिका—भट्टिणि, परिहासणिमित्तं खु मए एदं आणीदं  
[ भट्टिनि, परिहासनिमित्तं खुलु मयैतदानोतम् ] ।

Ava—My dear lady, I have brought this ( bark ) to cut  
jokes ( with Reva ).

सीता—उन्मत्तिए, एवं दोसो वड्ढइ । गच्छ, णिययादेहि  
णिययादेहि [ उन्मत्तिके, एवं दोषो वर्द्धते । गच्छ निययातय  
निययातय ] ।

Sita—Ho mad one, even thus fault increases ; go and  
give it back, give it back.

अवदातिका—जं भट्टिणो आणवेदि [ यद् भट्टिनी आज्ञापयति ]  
( प्रस्थातुमिच्छति ) ।

Ava.—As your ladyship commands—( wishes to go ).

सीता—हला, एहि दाव [ हला, एहि तावत् ]

Sita—Hallo, do come.

अवदातिका—भट्टिणि, इअद्धि [ भट्टिनि, इयमस्मि ] ।

Ava—My dear Lady, here am I.

सीता—हला, किं णु हु ( खु ) मम वि दाव सोहदि [ हला,  
किन्नु, खुलु ममापि तावत् शोभते ] ।

Sita.—Hallo, will this bark indeed befit me ( or-make me  
look well ) ?

अवदातिका—भट्टिणि, सव्वसोहणीअं सुरूवं नाम । अलङ्करोदु

भट्टिणो [ भट्टिनि, सर्वशोभनीयं सूरूपं नाम । अलङ्करोतु भट्टिनौ ] ।

Ava—My Lady, beauty shines under all circumstances. So let my ladyship decorate herself with this.

सीता—आणेहि दाव । ( गृहीत्वा लङ्घ्य ) हला, पेक्क किंदाणिं सोहदि [ आनय तावत् । हला, पश्य ( ? प्रेक्षस्व ) किमिदानीं शोभते ] ।

Sita—Do bringit. ( Taking and decorating herself ), Hallo ! Behold if it befits me.

अवदातिका—तव खु सोहदिणाम । सोवस्मिअं विअ वल्कलं संवुत्तं [ तवखलु शोभते नाम । सौवर्णिकमिव वल्कलं संवुत्तम् ] ।

Ava—It ( bark ) befits you indeed, And it has now turned golden as if.

सीता—हज्जे, तुवं किञ्चि न भणसि [ हज्जे, त्वं किञ्चिन्न-भणसि ] ।

Sita—Ho, you are not saying anything.

चेटी—एत्थि वाआए पओअणं । इमे पहरिसिदा तणूरुहा मन्ते दि ( पुलकं दर्शयति ) [ नास्ति वाचा प्रयोजनम् । इमानि प्रहृषितानि तनूरुहानि मन्त्रयन्ते ] ।

Cheti—No use of saying anything. These horripilated hairs will speak or indicate all ; ( shows her horripilation ).

सीता—हज्जे, आदंसअं दाव आणेहि [ हज्जे, आदर्शं तावत् आनय ] ।

Sita—Ho, do bring me a mirror.

चेटी—जं भट्टिणी आणवेदि । ( निष्क्रम्य प्रविश्य ) भट्टिणि,  
अअं आदंसओ [ यद् भट्टिन्यान्नापयति । ( निष्क्रम्य प्रविश्य )  
भट्टिनि, अयमादर्शः ] ।

Cheti—As your ladyship commands, ( Going out and re-  
entering ) My lady, here is the mirror.

सीता—( चेटीमुखं विलोक्य ) चिटटद् दाव आदंसओ ।  
तुवं किं वि वत्तुकामा विअ [ तिष्ठतु तावत् आदर्शः । त्वं  
किमपि वक्तुकामिव ] ।

Sita—( eyeing cheti's face ) Let the mirror remain. You  
seem to be willing to say something.

चेटी—भट्टिणि, एवं मए सुदं । अयवालाई कच्चुइ  
भणादि—अहिसेओ अहिसेओत्ति । [ भट्टिनि, एवं मया  
श्रुतम् । आर्यवालाकिः कंचुकी भणति—अभिषेकोऽभिषेक  
इति ] ।

Cheti—My lady, this is heard by me. Noble chamberlain  
Balaki says out—coronation, coronation.

सीता—को वि भट्टा रज्जे भविस्सदि [ कोपि भर्ता राज्ये  
भविष्यति ] ।

Sita—some one will be the King on the Kingdom.

( प्रविश्यापरा ) चेटी—भट्टिनि पिअक्खाणिअं पिअक्खाणिअं  
[ भट्टिनि, प्रियाख्यानिकं प्रियाख्यानिकम् ] ।

( Entering another ) Maid—My lady, good news, good  
news ( to thee ).



सीता—किं किं पडिच्छिअ मन्तेसि [ किं किं प्रतीषण मन्त्रयसे ] ।

Sita—with reference to which are you saying this ?

चेटी—भट्टिदारओ किल अहिसिञ्चोअदि [ भट्टिदारकः किलाभिषिच्यते ] ।

Cheti—The prince ( Rama ), ( I hear ) is going to be coronated ( a King ).

सीता—अवि तादो कुशलो [ अपि तातः कुशलौ ] ।

Sita—Is father-in-law all right ?

चेटी—महाराएण एव्व अहिसिञ्चोअदि [ महाराजेन एवाभिषिच्यते ] ।

Cheti—He is being coronated by the great King ( Dasaraatha ).

सीता—जइ एवं दुदोअंमे पिअं सुदं । विशालदरं उच्छङ्गं करेहि [ यद्येवं द्वितीयं मे प्रियं श्रुतम् । विशालतर-सुत्सङ्गं कुरु ] ।

Sita—If this be so, then I have heard a second good news. All the more expand your lap.

चेटी—भट्टिनि तह [ भट्टिनि, तथा ] ( तथा करोति ) ।

Cheti—Let it be so, my lady ; ( does so ).

सीता—(आभरणाखवमुचर ददाति ) [ ( ? सीता आभरणान्यवमुचर ददाति ) ] ।

( Sita takes out her ornaments and gives these to Cheti ).

चेटी—भट्टिणि, पटहसहो विअ [ भट्टिनि, पटहशब्द इव ] ।

Cheti—My lady, sound of drum as if ( is being heard).

सीता—सो एव्व [ स एव ] ।

Sita—Indeed so.

चेटी—एकपदे ओघट्टिअतुहणीओ पटहसहो संवुत्तो [ एकपदे अवघट्टिततुष्णीकः पटहशब्दः संवृत्तः ] ।

Cheti—The sound of drum has ceased as soon as struck and heard.

सीता—कोणु खु उग्घादो अहिसेअस्स । अहवा बहुवुत्तान्ताणि-राअउलाणि णाम [ कोनु खुलु उद्घातः अभिषेकस्य । अथवा बहुवृत्तान्तानि राजकुलानि नाम ] ।

Sita - What indeed can there be an obstacle to the coronation ; or it is rightly said that royal palaces are full of momentous incidents.

चेटी—भट्टिणि, एव्वं मए सुदं—भट्टिदारअं अहिसिञ्चिअ महाराओ वणं गमिस्सदि त्ति [ भट्टिनि, एवं मया श्रुतं भट्टं दारकमभिषिच्य महाराजो वनं गमिष्यतीति ] ।

Cheti—My lady, I have heard this that King Dasaratha will go to the forest after coronating Prince Rama.

सीता—जइ एव्वं ण सो अहिसेओदओ सुहोदअं णाम [ यद्येवं न तदभिषेकोदकं सुखोदकं नाम ] ।

Sita—If this be so, then that is not the coronation water

that will be poured on him but the water to wash his face to wipe off tears, (due to Maharaja's "vanagamana".)

Beng.—অবদাতিকা ( আগাইয়া আসিয়া ) ভট্টিনীর জয় হোক । ভট্টিনি, আমি অপরাধ করি নাই । সীতা—কে তোমাকে সে বিষয় জিজ্ঞাসা করিতেছে । অবদাতিকে, তোমার বাঁ হাতে এটা কি ? অবদাতিকা—ভট্টিনি, এটা বঙ্কল । সীতা—বঙ্কল কেন আনিয়াছ ? অবদাতিকা—ভট্টিনি ( দেবি ), শ্রবণ করুণ—বেষরক্ষী মাননীয়া রেবার নিকট কাজ শেষ হওয়ায় একটি অশোক গাছের পল্লব চাহিয়াছিলাম । সে দেয় নাই । এতে আর অপরাধ হইয়াছে, তাই ( হাসচ্ছলে ) এটা আনিয়াছি । সীতা—অন্ডায় করিয়াছ । যাও, ফিরাইয়া দাও । অবদাতিকা—দেবী, পরিহাস করিবার জন্তই এটা আনিয়াছি । সীতা—পাগলি, এতেও দোষ ঘটে । যাও, ফিরাইয়া দাও ফিরাইয়া দাও । অবদাতিকা—আপনার যে আজ্ঞা ( বাইতে উত্ততা হইল ) । সীতা—হলা, আইস । অবদাতিকা—ভট্টিনি ( দেবি ), এই আসিয়াছি । সীতা—হলা, এটা কি আমার শোভা পাইবে ? অবদাতিকা—দেবি, সুরূপ সর্ববস্ত্তদ্বারাই শোভা পায় । আপনি ( বঙ্কল ) পরুন । সীতা—তবে আন, ( গ্রহণ করিয়া ও পরিয়া ) হলা, দেখদেখি, এখন এটা কেমন শোভা পাইতেছে । অবদাতিকা—তোমার ত ওটা শোভা পায়ই । বঙ্কলটা যেন সুবর্ণময় হইয়া গেল । সীতা—হজ্জে ( চেটি ), তুমি ত কিছু বলছো না । চেটি—বলিবার প্রয়োজন নাই । আমার এই রোমোদগমই বলিয়া দিবে ( পুলক দেখাইল ) । সীতা—চেটি, তবে আয়না আনত । চেটি—দেবীর যা আজ্ঞা । ( যাইয়া ও ফিরিয়া আসিয়া ) ভট্টিনি, এই আদর্শ । সীতা—( চেটির মুখে তাকাইয়া ) আদর্শ থাক । তুমি যেন কিছু বলিতে ইচ্ছা করিতেছ । চেটি—দেবি,

আমি একরূপ শুনিলাম যে, আৰ্য্যবালাকি কঙ্কী বলিতেছে—‘অভিষেক, অভিষেক’। সীতা—তবে রাজ্যে কোনও রাজা অভিষিক্ত হইতেছে। (প্রবেশ করিয়া অপরা) চেষ্টা—দেবি, প্রিয়সংবাদ, প্রিয়সংবাদ। সীতা—কি লক্ষ্য করিয়া এইকথা বলিতেছ? চেষ্টা—রাজপুত্র রামই (শুনিতেছি) রাজ্যে অভিষিক্ত হইতেছেন। সীতা—মহারাজ দশরথের কুশল তো? চেষ্টা—মহারাজই অভিষিক্ত করিতেছেন। সীতা—তবে দেখিতেছি, আমার দুইটি প্রিয়সংবাদ। তোমার কোন্টা বিস্তৃত কর দেখি। চেষ্টা—তাই হোক (তাই করিল)। (সীতা আভরণ খুলিয়া দিলেন)। চেষ্টা—দেবি, যেন পটহের শব্দ (শুনিতেছি)। সীতা—তা হবে। চেষ্টা—পটহশব্দ অবঘটিত হইয়াই যেন চূপ করিয়া থামিয়া গেল। সীতা—অভিষেকের কোনও বাধা হইয়া থাকিবে। অথবা রাজকুল নানা ঘটনায় পরিপূর্ণ থাকে। চেষ্টা—দেবি, আমি একথা শুনিয়াছি যে, যুবরাজ রামকে অভিষিক্ত করিয়া মহারাজ দশরথ বনে যাইবেন। সীতা—তবে দেখিতেছি, এটা অভিষেকবারি নয়, এটা মুখস্থিত অশ্রুবারি প্রক্ষালনের জন্য উদক বটে (অর্থাৎ এই অভিষেক-বারিদ্বারা রাম, দশরথের বনগমনজন্য দুঃখবারি প্রক্ষালন করিবেন)।

Tika.—অবদাতিকা ইতি। ‘মহিলী’ দেবী ‘জয়তু’ সর্বোৎকর্ষেণ বচনাম্ [ অক্ষিন্নার্থে জিহ্বাতুরকর্মকঃ। জয়ামিভব তু সাকর্মক এব প্রযুজ্যতে। কিন্তু প্রায়শাশ্রম লোটি লুবিমক্সিস্থানে লটঃ তিবিমক্সিঃ, অনুস্থানে চ অন্তিপ্রয়োগী দৃষ্ট্যতে ইতি কৈচিত্। সত্যাঙ্কি গীতগোবিন্দে—‘জয়ন্তি যমুনাকুলে রহঃকৈলয়ঃ’। “জয়তি জয়তি দেবী দেবকীন্দ্রনৌমৌ” ইত্যাদি চ ]। “অপরাদ্ধা ভবিষ্যতি” ইতি চিটীবচনং স্মৃতা অবদাতিকা কথয়তি—“নাহমপরাদ্ধাখলু”। ততঃ সীতা বদতি—ত্বমপরাদ্ধিনী বা ন বা ইতি ‘কা ত্বাং পৃচ্ছতি’, কথয় তব ‘বামহস্তে পরিগৃহীতম্’ ইতি বামহস্তপরিগৃহীতম্ (সুপ্.সুপ্রা) এতৎ বস্তু ‘কিম্’ স্মাত্ ॥ ততঃ বল্কলানয়নকারণং বিদ্যম্যতি অবদাতিকা—‘অস্মাভিঃ নেপথ্যপালিনী’ রংগালয়স্য বিধরচ্চিণ্ডা [ নেপথ্যশব্দে নাম বিধো

लक्ष्यते] 'अय्या' माननोया 'रिवा' तदाख्या रमणी 'निवृत्तरंगप्रयोजनमशोक-  
हृत्स्व किशलयम्' पल्लव 'याचिता आसीत् ; किन्तु तया तत् न दत्तम्' । 'ततः अप-  
राधः अर्हति' युजाते, तस्याम् योग्यो भवति 'इति' हेतोः मया 'इदं' वल्कलं गृहीतम् ॥  
हे 'उन्मत्तिके' [ उन्मत्ता एव उन्मत्तिका । स्वार्थेकम् ] । परिहासः निमित्तं  
कारणं यस्मिन् कर्मणि तत् यथा तथा आनीतं वल्कलं दोषं जनयति । 'एवम्'  
अनेन प्रकारेण 'दोषो वर्धते' । अतः 'गच्छ, निर्यातय' प्रत्ययं [ निर् + यत् +  
णिच् + लोट् इति । सम्भ्रमे विरुक्तिः ] ॥ 'हला'—इत्यवयवम् नाट्ये सख्याज्ञाने  
वर्त्तते, यथा 'हृल्ले' इत्यवयवम् चैष्ट्याज्ञाने प्रयुज्यते ॥ 'किं नु खलु [ प्राग्व्याख्यातम् ]  
अपि एतत् वल्कलं 'मम ( सम्बन्धे ) तावत् शोभते' [ तावत् इति वाक्यालङ्कारे वा  
अवधारणे अवयवम् ] इति सीताया सन्देहगर्भः प्रश्नः ॥

ततः अवदातिका वदति—हे 'भट्टिनि' देवि 'सुरूपं' सु शोभनं रूपं सौन्दर्यम् इति  
सुरूपम् [ सुप्/सुपा or कर्मधा—] सर्वेण द्रव्येण शोभयितुं शक्यमिति 'सर्वशोभनीयम्'  
सौन्दर्यं सर्वावस्थायामिव सर्वद्रव्येणैव शोभते सर्वांश्च शोभयति । 'नाम' इति प्राकाशने  
अवयवम् यदाएव विधस्थले 'नाम' इति अवधारणे अवयवम्, यथा "तव खलु शोभते  
नाम" इत्यत्र । 'भट्टिनी अलङ्करोतु' वल्कलं परिधेहि तथा आत्मानं मण्डयतु ॥ वल्कलं  
परिधाय सीता ब्रवीति—हला अवदातिका 'किम् इदानीम्' अधुना मयि वल्कलं 'शोभते'?  
इति प्रश्नः ॥ न केवलं वल्कलं तव शोभते एव, अपि तु तव सौवर्णं देहस्पर्शात्,  
वल्कलमपि 'सौवर्णिकम्' इव सुवर्णसंमिश्रितम् इव 'संहतम्' जातम् ॥ 'हृल्ले' इति  
चैष्ट्याज्ञाने अवयवम् इति प्रागुक्तम् ॥ 'नास्ति वाचा प्रयोजनम्' [ 'वाचा' इति करणे  
इत्या ] विनैव वचनं ममाभिप्रायं सुव्याक्तमेव । कथं सुव्याक्तमित्याह—'इमानि प्रहृषि-  
तानि' पुलकितानि 'संनूरुद्धानि' लीमानि ममाभिप्रायं 'मन्वयन्ते' सूचयन्ति ॥ ततः  
चेटीकतृकादर्शप्रदानसमये चेटीमुखमवलोक्य सीता आह—'आदर्शः' सुकुरः  
'तिष्ठतु' 'त्वं' किमपि वक्तुकामा इव' किञ्चित् वक्तुं कामो यस्य तादृश इव लज्जसि  
[ "तुं काममनसोरपि" इति तुमो मकारलोपः ] । मन्ये अन्यदेव तव वक्तव्यमस्ति ।  
तदेव प्रथमं तावद्वद ॥ ततश्चेत्याह 'एव' एतत् 'मया श्रुतं' आर्यं वालाकिः कुचकौ  
माननोयः वालाकिनामा कुचुको 'भणति' कथयति—अभिषेकः [ आर्वणे-सम्भवे वा

दिरुक्तिः] वर्त्तते इति ॥ सीता आह—मन्य 'राज्ये' 'कोपि भर्त्ता' राजा भविष्यति, ततः अभिषेकशब्दः कञ्चुकिना उच्चारितः ॥

ततः 'प्रविश्य अपरा चेटी कथयति'—'भट्टिनि, 'प्रियाख्यानिक' प्रियम् आख्यानम् अस्ति अस्मिन् इति 'प्रियाख्यानिकम्' प्रियनिवेदनम् अस्ति वा विद्यते इति शेषः [ "अत इनिठनौ" इति मत्वर्थोऽयं ठन्प्रत्ययः ] । सम्बन्धेऽतद्विरुक्तिः ॥

सीता कथयति—'किं किं' [ आवेगी हित्वम् ] वस्तु 'प्रतीया' उपलब्ध 'मन्त्रयसी' एवं कथयसि । कथय किं मे प्रियवचनमिति ।

ततः चेटी वदति—'भर्तृदारकः' भर्त्ता; स्वामिनो दशरथस्य दारकः पुत्रः युवराजः रामः किल [ ऐतिह्ये अव्ययमेतत् ] 'अभिषिष्यते' राज्ञि, स्वयं दशरथेनैव अभिषिष्यते । एवं रामस्याभिषेकः, स च जीवति दशरथे एव, तस्यैव आज्ञायां भवति इति ह्यनपि सीतायाः सुवचनम्, अतः सीता आह—'द्वितीयं मे प्रियं श्रुतम्' । ततः आनन्दात् सीता चेटीमाह—'विशालतरसुत्सङ्गं कुरु' क्रोडं विस्तार्य विशालीकुरु, अहं त्वां पारितोषिकं ददामि इति उक्त्वा सा 'आभरणानि अवसुच्य ददाति' । अभिषेकाङ्गभूत-मङ्गलवाद्ये पटङ्गे ध्वनितेऽसति, तत्शब्दे तत्तच्छब्दात् निवृत्ते च चेटी आह—'एकपदे' तत्तच्छब्देनैव [ अव्ययमेतत् ] 'अवघटिततूष्णीकः' 'अवघटितः' ताडितः अतः शब्दयुक्तः स एव 'तूष्णीकः' निस्तब्धः शब्दहीनश्च 'पटङ्गशब्दः संहतः' जातः । इति तस्याः विस्मयं विलोक्य सीता सन्दिहाना साशङ्का आह—अभिषेकस्य कोतु खलु उदघातः विघ्नः भवेत् । इति भाविन्या विपत्तेः सूचना । ततः आह—'राजकुलानि' राजगृहाणि 'बहुवृत्तान्तानि' बहुवः वृत्तान्ताः घटनाः यव तादृशानि ( बहुव्रीहिः ) घटनाबहुलानि भवन्ति अतः केनापिकारणेन भवितव्यम् येन वादिते एव पटङ्गे पुनः निस्तब्धः आसीत् । ततः चेटी पटङ्गशब्दविरमणे हेतुमाह—मया श्रुतम्—'भर्तृदारकं' रामं राज्ञि अभिषिच्य महाराजः 'दशरथः' 'वनं' गमिष्यति' इति । ततः दुःखसंवाद एष इति मत्वा सीता ब्रवीति—'यद्येव' यदि एष भवेत् 'तदा तत्' तीर्थ-याहृतं मन्त्रपूतं च अभिषेकोदकं न प्रकृतपक्षे 'अभिषेकोदकं' भविष्यति किन्तु तत् 'मुखोदकं' मुखप्रचालनार्थम् उदकमेव भविष्यति । अभिषेकात् परं दशरथो वनं

यास्यति इति मत्वा दुःस्वितः पिबवत्सलो रामः अभिषेकोदकेनैव दुःखाशु प्रचाल्य  
एतत् अभिषेकोदकेनैव सुखप्रचालनार्थम् उदकं' करिष्यति इति निष्कर्षार्थः ।

## Notes

1. नेपथ्य etc—नेपथ्य is here वेष dress, नेपथ्यं पालयतीति रचतीति  
नेपथ्य + पालि + णिनि कर्त्तरि साधुकारिणि स्त्रियाम् = नेपथ्यपालिनी the keeper of  
dress of the various actors in the theatre-hall or concert-hall  
[ सङ्गीतशाला ] । qual. आर्य्य रेवा ॥ आर्य्या माननीया रेवा इति आर्य्य रेवा ।  
कर्मधा । Nom to आसीत् [ in याचिता आसीत् ] .

2, निवृत्त etc - रञ्ज + घञ अधिकरणे = रङ्गः theatre. But in घञ,  
the न of the root रञ्ज elides, if that घञ be in भाव or करणवाच्य  
and not in अधिकरणवाच्य as here, the rule is "घञि च भावकणयोः" ।  
Witness राग with भावे घञ् । रङ्गस्य प्रयोजनम्, इ तत् । नि + वृत् + क्त  
कर्त्तरि = निवृत्त ceased, निवृत्तं रङ्गप्रयोजनं यस्य, बहु ; qual किशलयम् ।  
Here Prof. Paranjape thinks that the acting referred to in  
Pratihari's speech is over by this time. But we differ. The  
कालसंवादि नाटक should be befitting Rama's coronation, and that  
not being begun, how can the play be already over ? निवृत्त etc,  
means अशोकवृक्षपल्लव that remained after decoration of theatre-  
hall i, e. surplus sprouts of Asoka, and has nothing to do with  
actual acting of the play. Now-a-days आसपल्लव are used to de-  
corate halls on such august occasions. Women are fond of  
नवपल्लव, so perhaps Avadatika wanted some of these from Reva.  
But she did not give it to her. So to make fun with Reva,  
she took a bark from there.

3. याचिता - याच + क्त कर्मणि स्त्रियाम् । Pred to आर्य्य रेवा । याच is  
a द्विकर्मक दुहादि root, so its अप्रधान कर्म [e.g. रेवा ] is voiced by the

dictum “दुहादिरप्रधाने” । Thus वयम् रेवां किशलयमेकं याचितवत्यः becomes—अस्माभिः रेवा किशलयं याचिता । Compare the list of विकर्मक roots in—“दुह्याच् पच् दण्डरुधिप्रच्छि चिद्रूशासि जिमन्यसुषाम् । कर्मयुक् स्याद-कथितं स्यात्तथा नौद्वरूपवहाम्” । The plural here in अस्माभिः shows that Avadatika and all her companions were denied अशोकपल्लव । Others went away, but Avadatika alone made fun with Reva and took away a bark garment from her custody.

4. अहंति—It here means योग्यो भवति or युजाति । See Tika. धातुनामनेकार्थत्वात् । Nom अपराधः ।

5. एवं दोषो वर्धते—This shows how strictly a follower of truth or rectitude was Sita. She thinks that पाप grows even when snatching is done onjest. So Sita protests this too and addresses her as उन्मत्तिका because she cannot see the fault here.

5. हला—This is a form of address to one's female friend in dramas. “नाट्योक्तौ सखीं प्रत्याज्ञानम्” इत्यमरः । Compare—“हला प्रियस्ते भर्ता” in Swapna IV.

6. किं नु खलु—All these अव्यय indicate वितर्कगर्भप्रश्न ।

7. शोभते—युभ + लट् ते । Nom वल्कलम् here. Sita asks whether वल्कल will suit her or not. This foreshadows her wearing of वल्कल and going to वनरामन ।

8. सर्वशोभनीयं—शोभयितुं योग्यम् इति युभ + णिच् + अनौय कर्मणि शोभनीयम् fit to decorate all. सर्वेषु शोभनीयम्, सुप् सुपा ; qual. सुदुपम् । For similar ideas, compare “किमिव हि मधुराणां मण्डनं नाकृतीनाम्” —Sak. I. “सर्वमलङ्कारो भवति सुदपाणाम्”—Avimaraka, “सर्वजनमनोभिरामं सौभाग्यं नाम”—Swapna. II. &c. True beauty is itself grace-



ful and adorns all others and as such वल्कल is made golden here.

9. पश्य—Here and in swapnanataka the Prakrit “पेक्ष्” is rendered as पश्य, but it should be प्रेक्ष् and Prakrit of पश्य or पश्यत् is देक्ख or देक्खट् &c ; comp—” हला पेक्ख्...सहअरं अदेक्खन्ती आतुरा चक्कवाइ आरडदि”—Sak. IV.

Construe—किमिदानीं शोभते = किमिदानीं वल्कलं शोभते वा न वा ।

10. सौवर्णिकम्—सुवर्णं gold. तेन संसृष्टम् [ एकभूतम् or संमिश्रम् ] इति सुवर्णं + ठक् ( by “संसृष्टे” )...सौवर्णिकम् with gold or golden. Pred. to वल्कलम् । Usually the form used is सौवर्ण with अञ् by the rule “प्राणिरजतादिभ्योऽञ्” or अण् by “जातरूपेभ्यः परिमाणे” in the sense of सुवर्णविकार । Thus Malli in Meghduta writes “कांचनस्य विकारः कांचनी सौवर्णी वासयष्टिः” । But here the form being सौवर्णिक we have recourse to above deriv. Sita’s देह was of golden colour, it made the वल्कल also so, hence her रूप decorated वल्कल even—it was सर्वशोभनीय । In this active sense we can also derive—शोभयतीति शुभ + णिच् + अनिय कर्त्तरि बाहुलकात् = शोभनीय decorator. सर्वेषाम् शोभनीयः, इतत् । We say बाहुलकात् (irregularly) because अनिय is enjoined in the कर्म and भाववाच्य only ; the rule for कर्त्तृवाच्य अनिय as here is “कृत्यलुटो बहुलम्” । Comp “लोचन-लोभनीयाः in Bhatti. 11. and “अकृतिलोभनीया” in Rag VI &c. Poets speak of Sita as “हिरण्यो साललतेव जङ्गमा” and “तत्तत्कांचन-वर्णाभा” ; indeed beautiful ladies are so described, cp “संचारिणी दीपशिखिव” and “रोचनागौरशरीरयष्टिः” in Rag VI &c.

11. प्रहृष्टितानि तनुरुहानि — Nom to मन्त्रयन्ते । प्र + हृष्ट + क्त कर्त्तरि = प्रहृष्टित or प्रहृष्ट horripilated [ पुलकित ] : in this sense इट् is

optional in निष्ठा after हृष by the rule “हृषेर्लोमसु” । हृष्टः हृषितो वा सैवः is also correct by the varttika “विस्मितप्रतिघातयोश्च” । Thus in Gita XI we have “अष्टष्टपूर्वं हृषितोस्मि दृष्टः” । Qual. तनूरुहानि ॥ Both तनू or तनू means body. तन्वाम् रोहन्ति इति तनू + रुह + क कर्त्तरि = तनूरुहाः that grow on bodies i. e. hairs. Better avoid the deriv.—रोहन्ति इति रुहाः ( इय् पधलचयः कः ) ; तन्वाम् रुहाः इति तनूरुहाः ; for in that case the rule “हलदन्तान् सप्तम्याः संज्ञायाम्” should retain अलुक् of ७मी here yielding तन्वारुह—तनूरुह like अश्वोरुह etc being a संज्ञा of hair. In the case of पद्मेरुह, सरसिरुह etc, सप्तमी is sometimes irregularly retained by the rule “तत्पुरुषे कृतिवहुलम्” । But even then the words are derived as suggested above by us. Commentators of Amara all derive such words in the way we have adopted. These being all instances of उपपदत् । The Cheti says that her horripilated hairs speak of the joy and approval of what Avadatika has said, so she can't see the necessity of saying any thing, nor out of excess of joy has she the power to speak anything.

12. वक्तृकामा—वच + तुमुन् = वक्तृम् means वचनम् । Then वक्तृ ( वचने &c ) कामः यस्याः सा व्यधिवहु— । Qual. त्वम् । Here म् of वक्तृम् elides in बहु by the dictum “तुङ्गाममनसोरपि” । For further details of gram. here see our notes under वक्तृकामः in Sak. Act I (just before sl. 23 ). Sita is a clever one divines Cheti's motive in speaking out something else, when here giving over to her the आदर्श wanted by her ( to see how she looks now by वल्कल ) ।

13. कोपि भर्ता राज्ञि भविष्यति—Sita is of placid and noble

mentality. She knows Dasaratha to be a राजा and राम her husband, a prince. Unless something unusual happens no change can take place therein, so she takes the अभिषेक as heard by Oheti to be of some one in some other Kingdom. Comp “यत्र कुत्रापि राज्ञि यः कोपि भर्तृपदेऽभिषिक्तो भविष्यति चेद् भवतु कामम् । का तवाद्याकमास्या” —Shastri.

14. प्रियाख्यानिकम्—Nom. to विद्यते etc understood. प्रियस्व आख्यानम् । तत् अस्ति यस्मिन् इति तद्धितः ठन्प्रत्ययः । सम्भवे द्वित्वम् ।

15. प्रतीप्य—प्रति + इष + ल्यप् । Taking, referring to, accepting &c. Comp—“स्वामी पवहसो राजशासनं प्रतीप्य” —Sak. VI. and “प्रतीष्टा च तस्य भर्तृदारिका—Swapna II. &c.

16. भर्तृदारकः अभिषिच्यते—भर्ता is master, King. दृ + खलु कर्त्तरि=दारकः a son. भर्तुःदारकः refers to the prince Rama. Similarly king's daughters are addressed as भर्तृदारिका in dramas by persons of lower ranks. उक्तकर्म of अभिषिच्यते ( अभि + सिच + लट्ते कर्मणि ) ।

17. अपि कुशली तातः—Sita is startled at the utterance of Rama's अभिषेक । She does not understand how can it be possible without Dasaratha's demise. So she asks this. This foreshadows death of Dasaratha very soon due to सुतविप्रयोग । This also shows Sita's love and regard for Dasaratha. She does not like her husband to be king by the death of her father-in-law. She wants all to be living and to lead an ideal life ( with दय्यर and स्वामी living ). Comp “प्रियं मे महाराज एव महाराजः । आर्यं पुत्र एव आर्यपुत्रः” infra. Her anxiety however is removed when चेट्टी says “महाराजेन एव अभिषिच्यते” । This is

however a good news to her. Hence she exclaims “यद्येव द्वितीयं मे प्रियं श्रुतम्” । This reveals her character in true light. She not only hails Rama’s अभिषेक, but also hails Dasaratha’s कुशल । So she rightly says “द्वितीयं प्रियम् श्रुतम्” here.

N. B.—We propose that द्वितयम् here should be a better reading, for द्वितयम् emphasises both the good news better. द्वौ अवयवौ अस्य gives द्वि + तयप् = द्वितय, or द्वि + अवयच् = द्वय । Then the meaning is—I have heard प्रिय having two अवयव or divisions. And this suits us very well. Perhaps this was the poet’s reading here, changed by the scribes. Comp “इदेषि निक्षिप इवापि तम् द्वयम्”—Kalidasa. Here मे has either सम्बन्धे षष्ठी being related to प्रियम् ; or मे has षष्ठी in place of तृतीया ; Mr. shastri says “मे इति तृतीयायां अव्ययम्” ।

18. विशालतरसुतसङ्गं कुरु—Sita says this to Cheti, so that she out of joy for प्रियव्रतस्य may give sufficient पारितोषिक to the Cheti. Then again here all the texts read सीता—(आभरणान्वसुच्य ददाति) which should be a stage direction only and be read as —(ततः सीता आभरणान्वसुच्य ददाति) । Indeed Prof Devadhar here reads (सीता आभरणान्वसुच्य &c) as a stagedirection अव + सुच + ल्यप् = असुच्य putting off, आसुच्य means wearing. Comp “आभरणान्वासुच्य” in Malavikagnimitram. The poet here very skillfully makes Sita freed of all her ornaments and wear barks instead and foreshadows the future event of her वनगमन with Rama in such a dress. This is a step to the development of the plot.

19. एकपदे—An अव्यय meaning forthwith or simultaneously, Comp “निहन्तारौन् एकपदे” &c.

20. अवघट्टिततूष्णीकः—Qual. पटहशब्दः । अव + घट्ट + क्त कर्मणि  
 = अवघट्टितः struck i. e. sounding. तूष्णीकः means silent and  
 may be used as an adj. in all the genders. Amara says—  
 तूष्णीकः तूष्णीशीलः । But तूष्णीम् in a similar sense is an अव्यय । अव-  
 घट्टितश्चासौ तूष्णीकश्च इति अवघट्टित तूष्णीकः । विशेषणद्वयस्य कर्मधा । पटह-  
 शब्दः has ceased ( निवृत्तः ) as soon as struck. How can this be  
 in an अभिषेकोत्सव । So Cheti is at a loss to understand this.  
 Then Sita says “कोनु खलु उदघातः अभिषेकस्य भवेत्” and cleverly  
 anticipates the incident of obstruction or विघ्न in Rama's  
 coronation. उद + हन + घञ = उदघातः blow, here it means विघ्नः ।  
 She then however accounts for this sudden stoppage of पटह  
 शब्द to some unknown cause by “बहवतानानि राजकुलानि” See  
 Tika also.

N. B.—This is also our poet's experience for he has repeated this phrase infra. also.

22. महाराजः वनं गमिष्यति—By this the incident of वनगमन is  
 clearly indicated by our poet in this drama.

23. नैतत् अभिषेकोदकम् &c.—construe—यद्येवं तत् ( अभिषेकवारि )  
 न अभिषेकोदकं ( किन्तु ) तत् नाम ( निश्चितमेव ) सुखोदकं भविष्यति । See  
 also Tika Here the construction is tortuous. तत् is to be  
 made to refer to the प्रसिद्ध उदक required in अभिषेक ( see sl. 3  
 ante ). Hence तद् is प्रसिद्धार्थक here. सुखोदकम् = सुखप्रचालकम्  
 उदकम् = सुखोदकम् by शकपार्थिपदितत् । Water to wash the  
 mouth with. The sense is—If Dasaratha retires just after  
 Rama's coronation, it will strike Rama to the quick and he  
 will weep even during अभिषेक । So अभिषेकवारि will serve the

purpose of his सुखप्रचालनवारि । Here also Sita shows that neither she nor Rama wants this happening. See next para and infra and note 17 above.

( ततः प्रविशति रामः ) रामः—( आत्मगतम् ) हन्त भोः ।

आरब्धे पटहे स्थिते गुरुजने भद्रासने लङ्घिते

स्कन्धोच्चारणमग्रमानवदनप्रच्योतितोये घटे ।

राज्ञाह्वय विसर्जिते मयि जनो धैर्येण मे विस्मितः

स्वः पुत्रः कुरुते पितुर्यदि वचः कस्तत्र भो विस्मयः ॥५॥

विरम्यतामिदानीं पुत्र इति स्वयं राज्ञा विसर्जितस्यापनीत-  
भारोच्छ्रितमिव मे मनः । दिष्टा स एवास्मि रामः महाराज  
एव महाराजः । ( प्रकाशम् ) यावदिदानीं मैथिलीं पश्यामि ।

( Then enters Rama ) Rama ( within himself )—Ho ! Ho !  
when the (auspicious ) drum was beat, my superiors were  
present there ( to watch the coronation ) and I mounted up  
the royal throne and water was just falling (on me) from the  
mouth of the jar that was raised up to the shoulder and then  
lowered down, King ( Dasaratha ) himself dismissed me  
(from this), after sommoning ; and people were astonished at  
my mental equanimity or fortitude ; but ho ! Wherein lies  
surprise if one's own son obeys his father's order. As the  
King himself dismissed me ( from this coronation ) saying  
let the coronation ceremony be held in abeyance or stopped,  
my mind felt relieved owing to the removal of the burden  
of Kingdom. Luckily indeed I am that self-same Rama, and

Dasaratha is the paramount Lord. (Aloud ) Now I will meet Maithilee ( Sita ).

Beng.—(তারপর রামের প্রবেশ) রাম ( আশ্চর্য )—হো, হো, মঙ্গলবাণ্য বাজিতে থাকিলে, ( মঙ্গলক্রিয়া দেখিবার জন্য ) গুরুজন উপস্থিত হইলে এবং আমি সিংহাসনে আরূঢ় হইলে ও স্বক্ৰ পর্যাঙ্ক উত্তোলন করিয়া পরে অবনমিত ঘটস্থ হইতে (অভিব্যেক) জল পড়িতে থাকিলে, রাজা (দশরথ) নিজেই ডাকিয়া আমাকে (এই অভিব্যেক হইতে) নির্বৃত্ত করিলেন, লোকজন আমার ধৈর্য্যে অবাক হইল, কিন্তু, নিজপুত্র পিতার বাক্য পালন করিবে এতে বিশ্বাসের কি থাকিতে পারে। রাজা নিজেই ‘হে পুত্র, অভিব্যেক থাকুক’ এই বলিয়া আমাকে ক্ষান্ত করায় আমার মন যেন রাজ্যভার অপনীত হওয়ার উজ্জীবিত হইল। ভাগ্যক্রমে আমি সেই রামই বটে এবং মহারাজ দশরথই সার্বভৌম রাজা রহিলেন। ( প্রকাশ্যে ) তবে এখন মৈথিলীকে দেখি।

Tika.—অন্বয়:—পট্টে আরব্ধে, গুরুজনে স্থিতি, ভদ্রাসনে লঙ্ঘিত ( তথা ) ঘটে ক্লাম্বোচ্চারণনম্যমানবদন-প্রতীতিতীয় ( সতি ), রাজা আত্ময় ময়ি বিসর্জিত ( সতি ), জন: মে ধৈর্য্যেণ বিস্মিত: । ( কিন্তু ) ভো:, স্ব: পুত্র: যদি পিতু: বচ: কুরুতে তত্র ক: বিস্ময়: ( অস্মি ) । ব্যাখ্যা—‘পট্টে’ মঙ্গলতুর্থে ‘আরব্ধে’ আত্মতে সতি, ‘অভিব্যেকদর্শনার্থ’ ‘গুরুজনে স্থিতি’ সমুপস্থিত্তে সতি ‘ভদ্রাসনে’ রাজাসনে সিংহাসনে ইত্যর্থ: ‘লঙ্ঘিত’ ময়ি আত্মতে সতি, তথা ‘ঘটে’ ‘অভিব্যেকার্থ’ মঙ্গলঘটে ‘ক্লাম্ব’ উচ্চারণম্ ‘উত্তোলন’ তেন হেতুনা ‘নম্যমান’ বদন’ ঘটস্থ যন্মুখং তস্মাৎ প্রতীতিতি ইতি ক্লাম্বোচ্চারণনম্যমানবদনপ্রতীতি [ কর্ত্তরি সাধুকারিণি ণিনি: ] তীয়’ যস্য, তাড়শে সতি, ‘রাজা আত্ময়’ আকার্য্য ‘ময়ি বিসর্জিত’ ভদ্রাসনাৎ অবতীর্গ্যগচ্ছদ্ব্যায়সে সতি ‘মে’ মন ‘ধৈর্য্যেণ জন: বিস্মিত:’ । কিন্তু ভো:, অহমত্র বিস্ময়কারণ’ ন পশ্যামি ‘যদি স্ব: পুত্র: পিতু: বচ:’ আত্মা ‘করোতি’ পালয়তি ‘তত্র’ বিষয়ে ‘ক: বিস্ময়:’ ন কোপি বিস্ময়: বর্ত্ততে । শ্রাদ্দলবিক্রীড়িত’ বচম্ । অর্থান্বরণ্যাসীঃলঙ্কার: ॥ ‘হে পুত্র’

अभिषेकः विरच्यताम् स्वीयताम् । स तु वारान्तरे भविष्यति नाधुना इति 'स्वयं' राज्ञा दशरथेन 'विसर्जितस्य राजासनात् अवतारितस्य 'मे मनः' तावत् 'अपनीतः भारः यस्य तादृशं च उच्छ्वसितम्' उज्जीवितम् 'इव' च जातम् । 'दिष्टा [ आनन्दे अव्यय-मेतत् ; यद्वा-दिष्टिरिति शब्दः आनन्दे वर्तते ततः दृतीयैकवचने दिष्टा इति । हेतौ श्या । 'स एवास्मि रामः, महाराज एव महाराजः' नाहं महाराजशब्देन भूषितं किन्तु केवलं पूर्वं यत् राम एवास्मि, महाराज दशरथ एव महाराजशब्दभाक् वर्तते । महतः कर्तव्यभारात् विसर्जितः इति रामस्य आनन्दः । ततः राम आह—'इदानीं मेधिलीं' मे पत्नीं सीतां 'पश्यामि' [ यावद् योगे भविष्यति लट् ] ।

## Notes

1. Remark—The stage-direction seems faulty here in all the printed texts ; "आत्मगतम्" before "हन्त मीः and "प्रकाशम्" before "यावदिदानीं मेधिलीं पश्यामि" is necessary. For the speech of Rama here is apparently to himself at this incident of sudden stoppage of coronation. And his later motion with wordings however is made heard to all other actors when he advances towards Sita saying "यावदिदानीम्" &c. Hence we have suggested the above emendations. Comp "योगन्धरायणः—( आत्मगतम् ) हन्त मीः अर्धमवसित भारस्य...कुतः &c" in Swapna—I. sl. 11. स्वगतम् or आत्मगतम् is that which is supposed not to be within the hearing of the other actors on the stage at the time, though uttered loud enough for the audience. Compare "अत्राव्यं यद्वक्ष्ये तदिह स्वगतं मतम्" । And opposite of this is प्रकाशम् i. e. which is made within the hearing of all other actors on the stage.

2. हन्त, मीः—Two अव्ययस indicating आनन्द as said before.

3. पट्टे, गुरुजने, भद्रासने, घटे—All भावे ङी by the rule "यस्य च भावेन भावलक्षणम्" । For भद्रासन see note sl. 3. भद्रासनेलङ्कृते is also a good reading here.



4. स्तब्धोच्चारण &c—उद् + चर + णिच् + लुट् भावे = उच्चारणम् lifting up ( उचोत्थन ) । नम + कर्मणि शानच् = नम्यमानम् that which is lowered down. स्तब्धोच्चारणम्, सुप्रसुपा । तेन ( हेतुना ) नम्यमानम्, सुप्रसुपा— or इतत्, if हेतु इतीया is at all intended to from इया तत् । वदन is here mouth of घट ( jar ). स्तब्धोच्चारणनम्यमानं वदनं, कर्मधा । तस्मात् प्रच्योतति इति स्तब्धोच्चारणनम्यमानवदन + प्र + वृत् + णिनि कर्त्तरि साधुकारिणि ( ताच्छील्ये वा ) = स्तब्धोच्चारणनम्यमानवदनप्रच्योति just falling from the mouth of jar which is raised up to the shoulder and then lowered down. तादृशं तीव्रं यस्मिन्, वह ; तस्मिन् । qual. घटे ।

5. आह्वय—आ + ह्व + ल्यप् । Having called me.

6. विसर्जिते—वि + सृज + णिच् + क्त कर्मणि । having dismissed or sent away, Pred. to मयि ।

7. धैर्येण—हेतौ or करणे इया । This shows Rama's निर्विकारता in obeying his father even at this moment. And he as a high personage, thinks this to be very natural but this finds room for astonishment on the part of people in this matter. The भीः in the last line is only to fill up the line. Pt. shastri says “भी इति सामान्यामन्त्रणे “but we have one at the beginning here.

8. विरम्यताम्—वि + रम + लोट् ताम् भावे । Its अनुक्तकर्त्ता is अभिषेकेन । The reading विरम्यताम् here does not commend itself, for we say विराम of अभिषेक and not its विराम ।

9. विसर्जितस्य—qual. मे । Its अनुक्तकर्त्ता is राज्ञा ।

10. अपनोत &c—अपनोतः भारः यस्य, वह । उद् + ऋस + क्त = उच्छ्वसित enlivened. अपनोतभारश्च, उच्छ्वसितं, च कर्मधा ; qual. मनः । Being relieved of the heavy भार of carrying on राज्ञा, his मनस् felt composed. But this should not be a cause of joy to a dutiful personage

like Rama (cp "दिष्टा स एवास्मि रामः &c). The poet here unawares lowers Rama's कर्तव्यपरायणता on the one side. But on the other side this is natural for a son when father is still living. And Rama was still joyous for he did not know the actual cause of अभिषेकविराम, nor did he still then know of his वनगमन ; compare—"सम्भ्रान्तया किमपि मन्थरया च कर्णे राज्ञः शनैरभिहितं च नास्मि राजा"—sl. 7 infra. Thus Pt. Shastri says here under स एवास्मिरामः etc.—"भरताभिषेकमजानत इत्यमुक्तिः ।

11. Remark.—But as to Rama, Sita was a loving friend, a counsellor ( सखि, सचिव &c), it was now fit for Rama to meet Sita, so he says "यावत् मैथिलीं पश्यामि" See also Tika. मिथिलानां निवासी जनपदः—मिथिलाः । तेषां or मिथिलायाः (मिथिलानगयाः) राजा मिथिला + अञ् = मैथिलः a name of Janaka. मैथिलस्य कन्या इति मैथिल + ऊष = मैथिली a name of Sita. ऊष comes by the rule "पु'योगादाख्यायाम्" । Compare "केकयस्य दुहिता केकयी"—Padamanjari, and also see our Notes under केकयीतः is Bh I. sl. 14.

अवदातिका—भट्टिणि, भट्टिदारश्चो खु आअच्छुइ । यावणोदं वल्कलं [ भट्टिनि, भट्टिदारकः स्वल्वागच्छति । नापनीतं वल्कलम् ] ।

Avadatika—My lady. Prince Rama comes indeed. ( And ) your bark is not removed.

रामः—मैथिलि, किमास्यते ?

Rama—Maithili, what for are you sitting here ? ( or—Ho do you do ) ?

सौता—हं अग्रउत्तो । ( उत्थाय ) जेदु अग्रउत्तो [ हम्  
आर्यपुत्रः । ( उत्थाय ) जयतु आर्यपुत्रः ]

Sita—Ho, My noble husband. ( Rising ) Let my husband prosper.

रामः—मैथिलि, आस्यताम । ( उपविशति ? )

Rama—Maithili, Sit down. ( ? Sits down ).

सौता—जं अग्रउत्तो आणवेदि [ यदार्यपुत्रः आज्ञापयति ]  
( उपविशति ) ।

Sita—As my noble husband commands ( sits down ).

अवदातिका—मट्टिणि, सो एव भट्टिदारअस्स वेसो । अलि  
अंविअ एदं भवे [ भट्टिनि, स एव भट्टिदारकस्य वेषः । अलौक-  
मिवैतद् भवेत् ] ।

Ava—My lady, the same indeed is prince Rama's dress.  
Then this ( word of अभिषेक ) must be false.

सौता—तादिसो जणो अलिअंण मन्वेदि । अहवा बहु-  
वृत्तान्ताणि राअउलाणि णाम [ तादृशो जनोऽलौकं न मन्व-  
यते । अथवा बहुवृत्तान्तानि राजकुलानि नाम ] ।

Sita—Such person ( of high rank ) cannot utter falsehood ;  
or, royal places are full of incidents.

रामः—मैथिलि, किमिदं कथ्यते ।

Rama—Maithili, what is being said by you.

सौता—ण खु किञ्चि । इअं दारिआ भणादि—अहिसेओ  
अहिसेओ त्ति [ न खल किञ्चित् इयं दारिका भणति, अभिषेक  
अभिषेक इति ]

Sita—Nothing momentous. This girl ( Cheti ) says—  
coronation, coronation.

रामः—अगवच्छामि ते कौतूहलम् । अस्तरभिषेकः । श्रूयताम्  
—अद्यास्मि महाराजेन उपाध्यायामात्यप्रकृतिजनसमक्षम् एक-  
प्रकारसंच्छिन्नं कोशलराज्यं कृत्वा वाल्याभ्यस्तमङ्गमारोप्य मातृ-  
गोत्रं स्निग्धमाभाष्य, पुत्र राम, प्रतिगृह्यताम् राज्यम् इत्युक्तः ।

Rama—I understand your curiosity. There was corona-  
tion. Be it heard—Great King Dasaratha to-day, even be-  
fore the priests the ministers and the subjects and when thus  
almost the entire Kosala Kingdom congregated there on one  
purpose, placed me as usual (from my boyhood), on his lap  
and affectionately addressed me in the name of my mother's  
family and said "Ho darling Rama, take this Kingdom".

सीता—तदानीं अय्यउत्ते ण किं भण्णिदं [ तदानीमार्थ्यपुत्रे ण  
किं भणितम् ] ।

Sita—What did noble husband say then ?

रामः—मैथिलि, त्वं तावत् किं तर्कयसि ।

Rama—Maithili, what do you guess in this matter ?

सीता—तक्केमि अय्यउत्ते ण अभण्णिअ किञ्चि दिग्घं  
निस्ससिअ महाराअस्य पादमूलेसु पडिअं ति [ तर्कयामि आर्थ्य-  
पुत्रे ण अभणित्वा किञ्चित् दोर्घं निःश्वस्य महाराजस्य पादमूलयोः  
पतितमिति ] ।

Sita—I guess that my noble husband did not say any-  
thing but sighed long and fell down at the feet of the King  
( Dasaratha ).

রামঃ—সুচু, তর্কিতম্ । অত্ৰ্যং তুল্যশীলানি হৃদ্যানি  
সৃজন্তে । তত্র হি পাদযোরস্মি পতিতঃ ।

সমং বাঘ্যেণ পততা তস্যোপরি মমাপ্যধঃ ।

পিতৃমে ক্লেদিতৌ পাদৌ মমাপি ক্লেদিতাশিরঃ ॥৬॥

Rama - you have guessed aright. Very few are met with, pairs of equal dispositions ( or characters ). Then ( at that time ) I indeed fell down at his ( father's feet )—And by tears falling simultaneously on my head ( from my father's eyes ) and on his feet ( from my eyes ), were rendered wet my father's feet as well as my head.

Beng.—অবদাতিকা—ভট্টিনি, ভর্তৃদারক ( রাম ) আসিতেছেন । কিছু আপনার বদল ত সরান হইল না । রান—মৈথিলি ( গীতে ), বসিয়া কেন ? ( or—কেমন আছ ) । সীতা—আর্য্যপুত্র যে । ( উঠিয়া ) আর্য্যপুত্রের জয় হোক । রাম—মৈথিলি, উপবেশন কর । সীতা—আর্য্যপুত্রের যে আজ্ঞা । ( উপবেশন করিল ) । অবদাতিকা—ভট্টিনি, ভর্তৃদারকের পূর্ব্বের বেবই ত দেখিতেছি । তবে কি তাহা ( পূর্ব্বশ্রুত অভিষেক ) মিথ্যা ? সীতা—তেমন জন মিথ্যা বলে না । অথবা রাজকুল ঘটনাসঙ্কুল । রাম—মৈথিলি, কি কথা বলিতেছ ! সীতা—তেমন কিছু নয়, এই বালিকা ( চেটী ) বলিতেছে, অভিষেক অভিষেক । রাম—তোমার কৌতুহল বুঝিয়াছি । অভিষেক ছিল বটে । শোন তবে—মহারাজ দশরথ, উপাধ্যায় অমাত্য ও প্রকৃতিবর্গের সমক্ষে অর্থাৎ, সেখানে কোশল রাজ্যস্থজনকে এককারণে সমবেত করিয়া, বাল্য হইতে অভ্যস্ত তদীয় অঙ্কে আমাকে আরোপিত করিয়া মাতৃকুলের নামে আমাকে সম্বোধন করিয়া, ‘বৎস রাম, রাজ্যভার লও’ এই কথা

বলিলেন। সীতা—তখন আর্যপুত্র কি বলিলেন? রাম—সীতে, তুমি কি নেনে কর? সীতা—মনে হয়, আর্যপুত্র কিছু না বলিয়া, দীর্ঘনিশ্বাস ত্যাগ করিয়া মহারাজের পাদমূলে পতিত হইলেন। রাম—ঠিক বলিয়াছ, আমাদের মত একপ্রকারশীলযুক্ত দম্পতী কমই সৃষ্ট হয় দেখিতেছি। তৎকালে আমি পায়েই পড়িলাম—এবং যুগপৎ আমার মস্তকে প্রবর্তমান (পিতার অশ্রু) এবং পিতার পায়ে পতিত (আমার অশ্রু) বাষ্প-বারি, পিতার পাদবয় এবং আমার মস্তক সিক্ত করিল (অর্থাৎ পিতার পতিত অশ্রু, পিতৃপাদ পতিত আমার মস্তককে, এবং আমার অশ্রু তদীয় পাদবয়কে সিক্ত করিল)।

Tika.—ভট্টিনি ইत्याদি—মনু‘দারক’ রামন্ আগত’ দৃষ্টা অবদাতিকা কথয়তি—ভট্টিনি তব ‘বল্‌কল’ তাবত্’ আগতপি স্বামিনি ‘নাপনোত’ বচনৈ আত্মকৃত্বাৎ বল্‌কলম্ পরিহিতম্ অন্যেন বিশেষতঃ স্বামিনা ন দ্রষ্টব্যম্। ততঃ সীতা সম্ভবমাৎ আহ—“হন্ম আর্যপুত্রঃ” ॥ আগতি মর্চরি সীতা উত্থায় জয়শব্দম্ উচ্চারিতবতী, ততঃ রামাদর্শেন উপবিষ্টায়া তস্মান্নবদাতিকা কথয়তি—‘মনু‘দারকস্ব’ রামস্ব ‘স এব’ পূর্বাঙ্কযুবরাজোচিত এব বেদঃ ন তু অভিধিককালী রাজোচিতবেদো দৃশ্যত। তত্ ‘এতত্’ পূর্বশ্রুতম্ অভিধিকবচন’ অলীক’ মিথ্যা ভবেত্ [সম্ভাবনায়াং লিঙ]।

ততঃ সীতা কথয়তি—‘তাড়শো জনঃ’ আত্ম‘বালাকিরূপঃ’ কচ্ছুকিজনঃ ‘অলীক’ ন মন্বয়তি’ ন প্রযুক্তিঃ। অথবা অভিধিকোচিতবিপাদর্শনে কারণান্নর’ বচনৈ—‘যতঃ রাজকুলানি বহুহতান্তানি এব’ ভবন্তি। অবান্নর’ রাম আহ—মৈথিলি, ‘কিমিদ’ ত্বয়া কথ্যতে’। ‘দারকা’ চৈটৌ বদতি—অভিধিক ইতি [সম্ভবমি দ্বিহুক্তিঃ]। রামঃ পুনরাহ—‘নৈ কৌতূহলম্ অধগচ্ছামি’ জানামি অস্মি অভিধিকঃ’ অভিধিক আসীত্ এব [‘বচনমানসামীপ্যে বচনমানবদা’ ইতি অতীতি লটপ্রয়োগঃ]। ‘শ্রুয়তাম্’ আকর্ষ্যতাং ত্বয়া—‘অথ মহারাজেন দশরথেন উপজ্ঞাতামাত্মপ্রকৃতি-জনসমলমীব’ রাজ্যস্থসর্বজনসমলমীব অতঃ ‘কৌশলরাজ্য’ তব ‘একপ্রকারেণ একপ্রয়োজনেণ সঁচ্চিতং সম্মীলিতং’ কৃত্বা’ বিধায়, তব কৌশলরাজ্যস্য সর্বজনসমা-

गमात् । 'वाल्याभक्तम् अहम् आरोप्य' मम वाल्यात् प्रभृति परिचिते तदङ्गे स्थापयित्वा स्नेहातिशयादेव 'मातृगोत्रं सिग्धं' सवात्सल्यम् 'आभाष्य' स्नेहात् कौशल्यादिशब्दमुखेन मां सम्बोध — 'पुत्र राम राज्यं प्रतिगृह्यताम्' त्वया इति अहम् 'उक्तः अस्मि' आदिष्टोक्तिः ॥ स्नेहातिशयात् 'किञ्चित् अभणित्वा' आर्यपुत्रेण रामेण 'दीर्घं' निःस्वस्य महाराजस्य दशरथस्य पादमूलयोः पतितम् — इति कथितायां सीतायां रामः कथयति — 'सुष्ठु तर्कितम्' त्वया । यतः त्वं मम तुल्यशीला अतएव त्वमेव वक्तुं शक्नोसि । एतदिमिमेत्य राम आह — 'तुल्यशीलानि' तुल्यस्वभावानि 'इन्दानि' स्वो-पसन्निधुनानि 'अल्पं सृजन्त' प्रजापतिना विधोयन्ति वा संयोजन्ति । 'तत्र' तस्मिन् हि काले अहं 'पादयोः पतितः अस्मि' भवामि एव ॥

सममित्यादि—अन्वयः । समं ( युगपत् ) मम ( शिरसः ) उपरि पतता तस्यापि अधः पतता वाप्येण, मम शिरः क्लेदितम् अपि मे पितुः पादौ क्लेदितौ ।

व्याख्या—'सम' युगपदेव [ युगपत् अर्थे अत्र अव्ययमेतत् ] 'मम' शिरसः 'उपरि' देशे 'पतता' प्रवर्त्तमानेन 'तस्य' पितुरपि 'अधः' अधोदेशे पाददेशे इत्यर्थः 'पतता' प्रवर्त्तमानेन 'वाप्येण' अश्रुवारिणा 'मम शिरः क्लेदितं' आर्द्राङ्कितम् 'अपि मे पितुः पादौ क्लेदितौ' आर्द्राङ्कितौ । अत्र मयि पितृपादमूले पतिते स्नेहजन्यं मदश्च पितुः पादौ सिक्तवत् पितृश्च च मम शिरः सिक्तवत्—इति सामर्थ्यात् यथासंख्यम् अन्वयो ज्ञेयः । श्लोके प्रक्रममङ्गदोषः । [ अनुष्टुप् छन्दः ] ॥

### Notes

1. Remark—Rama asks "मैथिलि, किमास्यते" then Sita shows सम्मन by "हम् आर्यपुत्रः" and then utters victory or जयशब्द on Rama. But here before "जयतु आर्यपुत्र" in Sita's speech we must have "उत्थाय" । Otherwise the stage direction becomes faulty. For later on we have "सीता—यदार्थपुत्र आज्ञापयति ( उपविशति )" ; unless she first rises thus, उपविशति has no meaning ; for Ramas sees her seated when he says "किमास्यते" । Further to utter जयशब्द to her husband, decorum wants her to rise up

and she as an ideal heroine should not be lacking in this. So we put the stage—direction “उत्थाय” here.

N. B.—Similarly first “उपविशति” after Rama’s speech “नैविलि आस्यताम्” is meaningless and should be omitted, though seen in all the printed editions.

2. इम्—An अव्यय indicating सम्बन्ध on the part of the नायिका i. e. सीता here. Comp “पद्मावती—इम् अयाउत्तो” &c. in Swapna nataka and Act V infra.

3. तादृशो जनः अलौक’ न मन्वयते—Sita being सत्यवादिनी judges all others of high rank as like herself and cant believe that a chamberlain like noble Balaki can tell a lie. But she accounts for Rama’s previous dress even now when coronation was announced, as due to some other cause, for she ( Sita ) Knows very well that राजकुल is full of incidents— ( see ante ).

4. Construe —अयं महाराजेन ‘पुत्रं रामं राज्ञां प्रतिगृह्यताम्’ इति अहम् उक्तः अस्मि । Or...इति अस्मि ( अहम् ) उक्तः ॥ अस्मि is either a तिङन्त प्रतिरूपक अव्यय meaning अहम्, or it is लट् नि of the root अस ।

5. उपाध्याय etc —उपेत्य अस्मात् अधीयते इति उप + अधि + इ + घञ अपादाने = उपाध्याय preceptor (here including priest). अनात्य minister. प्रकृतिजन subjects. समीपत्वमल्लोः इति सम् + अच् + टच् समासान् in अव्ययी भाव = समक्षम् before. Here the समासान् in अव्ययीभाव comes by the varttika “प्रतिपरः सन्तुभ्योच्” under the rule “अव्ययीभावे शरत् प्रभृतिभ्यः” । प्रकृति = प्रकृतिसमूह or प्रजावर्ग । उपाध्यायश्च अनात्याश्च प्रकृतिजनाश्च, इतरतर इन्द्र । तेषां समक्षम्, इतत् । Adv. qual. कृत्वा । As almctst all the main personages of कोशलराज्य ( of which अव्यधी is the capital ) gathered there, so it is said “कोशलराज्यम् एकप्रकारसंक्षिप्तं कृत्वा” ।



6. एकप्रकारसंचिद्यम्—Pred. to कोशलराजम् । एकः प्रकारः (प्रयोजनं) कर्मधा । तेन संचिद्यम् (संमेलितं), इतत् । Here संचित is “made gathered” i. e. सम्मेलित ।

7. बाल्याभ्यस्तम्—qual. अद्वम् । बाल्यात् अभ्यस्तम्, सुप्सुप् । Which was habituated to Rama from his boyhood up to the attainment of यौवन perhaps.

8. आरौप्य—आ + रुह + णिच्, लाप् । आरौप्य is an alternative form in णिच् by the rule “रुहः षोऽन्यतरस्याम्” ।

9. मादगोवम्—मातुः गोव (वशः), इतत् । तम् । Obj of आभाष्य (आ + भाष + लाप्) । Preferably out of affection for Rama and कोशल्या, Dasaratha addressed him by some word as कोशल्या-नन्दन &c. See next.

10. स्निग्धम्—स्निह + क्त । Adverb. qual, आभाष्य ॥ आश्चर्यपूर्वत्वेन किं भणितम्—Sita puts this question to Rama to know whether he gladly and without any hesitation accepted Dasaratha's proposal of राजाभारग्रहण ।

11. निःश्वास—निर् or निस् + श्वास + लाप् । Sighing. निश्वास is also correct from “नि” ; then it means all kinds of respiration inhaled or given off i. e. नासागतवायु । However both are taken as नासानिर्गत वायु । निःश्वास is better for निर् suggests this. Sita rightly recognises that the स्नेहाभिव्यक्ति on the part of महाराज दशरथ cannot but overcome Rama with emotion. Thus he was so moved with affection that he could not speak anything, and sighed on for this heavy new task, but still he fell flat on his father's feet, due to implicit obedience and affectionate acceptance of his order e. g. राजा प्रतिगृह्यतां त्वया । Com-

pare "जोष्टायामसि मे पत्रां सदृशां सदृशः सूतः । उत्पन्नस्त्वं शुभजोऽसौ मम रामात्मजः प्रियः" (quoted by Prof. Kale). In other words in spite of reluctance to take राजाभार, Rama out of affection had no other alternative but to accept his father's order.

12. अव्यम्—here adverb qual सृजान्ते ।

13. सृजान्ते—सृज + लट्, अन्ते कर्मणि । Agrees with उक्तकर्म—इन्द्रानि । Here सृज दिवादि meaning सम्बन्धे may be taken ; or better सृज तदादि meaning सृजन ( creation ) should be taken for ; दिवादि सृज is usually अकर्मक ; such इन्द्र of equal dispositions are rarely created or united by god.

14. तृणाशीलानि—शील disposition, mentality, habit &c. see also Kulluka under Manu 11. 2 under स्मृतिशीले । तृन् शीलं येषाम्, बहु । qual. इन्द्रानि । इन्द्र is got by निपातन in the rule "इन्द्रं रक्षस्य मर्यादावचनं ब्राह्मणं यज्ञपात्रप्रयोगाभिवाक्तिषु" the form इन्द्र may be allowed in the sense of रक्षस्य etc. द्वि is doubled giving द्विद्वि, then the first द्वि becomes इम् and the second द्वि, the whole being, in the neuter. The sense of pair is got by योगविभाग of इन्द्रम् in the rule.

15. तत्र—तद् + क्ति ( ७मी ) तत्र्, स्वायें = तत्र i. e. at that time ( तस्मिन् अवसरे ) ।

16. समम्—An अव्यय meaning युगपत् ।

17. क्लेदितौ—क्लेद ( आर्द्राभाव ) + णिच् + क्त कर्मणि । Construe—पतता वाय्वेण पितुः पादौ क्लेदितौ, and "मम शिरसि उपरि पतता वाय्वेण ( i. e. पितुःवाय्वेण ) ममापि शिरः क्लेदितम् । See also Tika here. Though Rama was rather unwilling to accept such a great burden of राजाभार at this stage, still out of affection and obedience he

threw himself on his father's feet and began to weep. This made his father also weep. Thus took place wetting of Dasaratha's feet by Rama's tears and wetting of Rama's head by Dasaratha's tears.

18. किमास्यते—This may be the form of asking welfare in Bhasa's dramas, ( as, How do you do ); or it may be taken in its literal way.

सीता—तदो तदो [ ततस्ततः ] ।

Sita.—Then, what then ?

रामः—ततोऽप्रतिगृह्यमाणेष्वनुनयेषु आसन्नजरादौषैः स्वैः प्राणैरस्मि शापितः ।

Rama—Then I not (readily) accepting his entreaties ( to accept राजाभार ), I was entreated ( or chid ) in the name of his own life.

सीता—तदो तदो [ ततस्ततः ] ।

Sita—Then, what then ?

रामः—ततस्तदानीम्—

शत्रुमलक्ष्मणगृहीतघटेऽभिषेके

कृत्रे स्वयं नृपतिना रुदता गृहीते ।

सम्भ्रान्त्या किमपि मन्यरया च कर्णे

राज्ञः शनैरभिहितं च न चास्मि राजा ॥ ७ ॥

Rama—Then at that time of coronation wherein Satrugghna and Lakshmana held the jar ( full of holy waters ), and the sobbing King Dasaratha himself was holding the royal um-

brella, Manthara whispered lowly something in his ears with great concern, and I did not become a King.

Beng.—সীতা—তারপর, তারপর। রাম—তখন আমি মহারাজের (রাজ্যভার গ্রহণরূপ) অন্ননয় স্বীকার না করিলে, তিনি অরাজক স্বশরীরদ্বারা আমায় ভৎসনা করিলেন (or—অনুরোধ করিলেন) [অর্থাৎ আমি রাজ্যভার না লইলে প্রাণত্যাগ করিবেন বলিলেন]। সীতা—তারপর, তারপর। রাম—তারপর তখন সেই অভিব্যেক শত্রু ও লক্ষণ জলপূর্ণ মঙ্গলঘট ধরিলেন, রাজা স্বয়ং রাজহুত্র ধরিলেন, এমন সময় মহারা সজ্জতাৰে আসিয়া কাণে কাণে ধীরভাবে (আন্তে আন্তে) কি বলিল এবং আমি রাজা হইলাম না।

Tika.—সীতা ইত্যাদি সুগমম্। রামঃ কথয়তি—‘ততঃ’ তদনন্তরং মযি পিতৃ-পাদপততি বাধ্যযুক্তি চ সতি পিতা মে অনিচ্ছা নিশ্চিত্য মাং রাজ্যবহুণায় অনুরক্তবান্ তদনন্তরম্ ‘অনুনয়েষু’ পিতৃকৃতেষু অনুরোধেষু—‘অপ্রতিগৃহ্যমাণেষু’ মযা অনমুদ্রপতীষু সন্তুষ্ট ‘আসন্নজরাদৌষৈঃ’ প্রাণজরাদৌষৈঃ ‘স্বশরীরৈঃ’ শাপিতঃ ‘অস্মি’ উপলব্ধঃ (অনুরক্তঃ বা) ‘অস্মি’। যদি ত্বং রাজ্যভারং ন স্বীকরোষি তদাহং প্রণান্ জন্মাম্ ইত্যাহ মে পিতা ॥ ততস্তদানীমিত্যাদি—অন্বয়ঃ। অধিকৈ শত্রু ব্রলক্ষণগৃহীতঘটী সীতি, রুদতা নৃপতিনা (দশরথেন) স্বয়ং কৃত্ব গৃহীতি (চ সতি), সম্ভ্রান্তযা (সম্ভ্রমং ত্বরিতমাগতয়া) মন্থরয়া (কৈকযীপরিচারিকয়া) রাজঃ কণ্ঠঃ শনৈঃ কিমপি অভিহিতং চ ‘অহং’ রাজা নাস্মি (ন ভবামি)। ব্যাখ্যা সুগমা ॥ বসন্ততিলকং বহনম্। তল্লক্ষণং যথা “জ্যৈঃ বসন্ততিলকং তমজাজগৌ গঃ” ॥

### Notes

I. ততঃ ততঃ—সম্মুখি দিক্ৰক্তিঃ।

2. অপ্রতিগৃহ্যমাণেষু—প্রতি + যহ + শানচ কর্মণি = প্রতিগৃহ্যমাণ being accepted. তেষু। Qual. অনুনয়েষু (which has মানে ভীতি)। Rama was unwilling to accept রাজ্যভার at such a stage, this দশরথ

understood from his attitude of sighing and falling flat on his feet, so now he again entreated him to gladly accept राजाभार ।

3. आसन्न &c. - आ + सद + क्त कर्त्तरि = आसन्न near by, i. e. arrived. जरायाः दोषः इति जरादोषः, इतत् । आसन्नः जरादोषः यस्या, बहु । Qual. प्राणैः (which has कर्त्तुं श्या ) । Note that the base जरा becomes जरस् optionally when अज्रादि विभक्ति प्रत्यय follows (e. s. औ, जस, अस्, आ &c ).

4. शापितः—शप + णिच् + क्त कर्मणि । स्वाद्ये णिच् as in 'रामोराजाम-कारयत्' etc. seems better here ; for in the sense of either chiding or entreating शप should be transitive ; also comp "वयस्यभावेन शापितोसि याद सत्यं न भणसि"—Swapna, and "प्राणैः शापितः स्वात् यदि सत्यं न ब्रूयात्"—Balacharit. Dasaratha either entreated him or chid him with this that if Rama did not heed his request, he will give up his प्राण ।

5. शब्दघ्न &c - शब् + नृ हन्ति इति शब् + हन + क्त कर्त्तरि = शब्दघ्नः, उपपद तत् by the varttika "कप्रकरणे मूलविभुजादिभ्यः उपस'खानम्"—words like मूलविभुज are derived with क । शब् is of this class. This is after हरदत्त, भट्टोजि etc. Madhava has शब् + हन + टक् कर्त्तरि बाहुल-कात् । He says बाहुलकात् (irregularly) because the rule "अम-नुष्यकर्त्तृके च" requires the कर्त्ता of हननक्रिया to be other than human ( अमनुष्य ) to admit टक् । Mallinatha cites a third view, viz, च in the rule is suggestive. It means also. But when meaning 'also when the कर्त्ता is अमनुष्य' it is implied that the affix is available sometimes with a मनुष्य as कर्त्ता । Hence शब् घ्न is allowable. The two deriv. give diff. fem. forms—suppo- sing शब् घ्न to be an ordinary attributive and not a स'चा, we get

शत्रुघ्नो स्त्री with क but शत्रुघ्नो स्त्री with टक् । शत्रुघ्नस्य लक्षणस्य, इन्द्र । ताभ्यां गृहीतः, इतत् । तादृशः घटः ( तीर्थजलपूर्णः मङ्गलघटः ) यस्मिन्, बहु । qual अभिवर्धे (which has भावे ७मी) । Acc. to Ramayana Bharata along with Satrughna was in मातुलकुल । But here for dramatic purpose to increase Bharata's pathos the poet makes all the brothers present at अयोध्या except Bharata. Prof. Paranjape thinks that Bhasa seems to refer to Satrughna's return along with Bharata in किं शत्रुघ्नो मामभिवर्धतः in Act III. But Mr. Kale and Pt. Shastri differ from this view rightly. For there, this is asked to भट come from अयोध्या, and evidently Bharata asked whether शत्रुघ्न is come from अयोध्या or not ? Bharata's use of मातरः in III. sl. 3 also support this, as said by Mr. Kale. Both Satrughna and Lakshmana, as Rama's well-wishers and brothers held the मङ्गलघट over him. And the कृत was गृहीत by वृषति दशरथ himself.

6. किमपि अभिहितम्—किमपि implies something indescribable and unknown to Rama. Rama knows this much only that his coronation was suddenly stopped at the whispering of Manthara, the maidservant of Kaikeyi. Later incidents will be known to him later on.

7. मन्त्रान्तया मन्त्रया—मन्त्रया came in haste and concern and Dasaratha heeded to her words. This makes the King apparently a स्त्रैण to the eyes of the readers.

8. न चास्मि राजा—Construe—अहं च राजा न अस्मि ( भवामि ), or अस्मि ( अहम् ) राजा न ( भवामि )—see ante. Rama says this quite

unperturbed, because he was not very willing for the राजा then and he did not know further developments as yet.

सीता—पित्रं मे । महाराओ एव महाराओ, अय्यउत्तो एव अय्यउत्तो [ प्रियं मे । महाराज एव महाराजः । आर्यपुत्र एवार्यपुत्रः ] ।

Sita—Joy to me. Great King Dasaratha is a sovereign and my husband is the same ( even ) now.

रामः—मैथिलि, किमर्थं विमुक्तालङ्कारासि ?

Rama—Maithili, why are you destitute of ornaments ?

सीता—ए खु दाव आवज्भामि [ न खलु तावत् आवधामि ]

Sita—I have not indeed put on these as yet.

रामः—न खलु । प्रत्यग्रावतारितैर्भूषणैर्भूषितव्यम् ।

तथाहि—

कर्णौ त्वरापह्वतभूषणभुग्गपाशौ

संस्त्रंसिताभरणगौरतली च हस्तौ ।

एतानि चाभरणभारनतानि गात्रे

स्थानानि नैव समतामुपयान्ति तावत् ॥ ८ ॥

Rama—It can't be so. The ornaments must have been removed very recently. For example—The ears have their lobes curved because the ornaments there are removed hastily now ; the hands have the surfaces of the palms red owing to the ornaments being forced out through these just now, and the places on your body depressed due to wearing of weighty ornaments. have not as yet regained natural evenness.

Beng.—সীতা—আমার পক্ষে ভাল। দশরথই রাজা এবং আর্য্যপত্র  
যা ছিলেন তাই আছেন। রাম—সীতা, অলঙ্কার খুলিয়াছ কেন?  
এখন পর্য্যন্ত (অলঙ্কার) ধারণ করি নাই। রাম—তা হতে পারে না।  
অলঙ্কার সত্ত্বই খোলা হইয়াছে। কারণ—এইমাত্র ত্বরায় ভূষণ খোলায়  
কর্ণের লতিকার (ভূষণের) খাঁজের দাগ রহিয়াছে; হাতের তলগুলি  
এখনও লাল রহিয়াছে, কারণ এইখান দিয়া কটেকাদি ভূষণ সত্ত্ব  
সজোরে টানিয়া বাহির করা হইয়াছে। আর তোমার গায়ে অল-  
ঙ্কারের ভায়ে ভূষণস্থানগুলি এখনও সমানভাবে ধারণ করে নাই  
(অর্থাৎ এ হতে মনে হয় ভূষণ এইমাত্র খোলা হইয়াছে)।

Tika.—इदानीमपि रामं युवराजिन अतः केवलार्थं पुत्रेण प्राप्तमिच्छत्या सीतया  
अभिषेकरीधात् सहर्षं कथितम्—‘नै प्रिय’ सञ्ज्ञातम्। यतः—‘महाराजः दशरथ एव  
महाराजः’ राज्यभारचालने व्यावृत्तः। ‘आर्य्यपुत्रः’ रामश्च स एव, न तु महाराज-  
शब्देन योजितः, एतत् पूर्वमपि द्रष्टव्यम्। राम आह—किमर्थम् ‘विमुक्ताः’ अपनीता  
अलङ्कारा भूषणानि यस्याः, तादृशी ‘असि’ भवसि? सीता ब्रवीति—न खलु तावत्  
आवधामि’ अलङ्कारान् अद्यापि न धारयामि [‘खलु’ इति निश्चये अव्ययम्। तावत्  
इत्यत्र वाक्यालङ्कारे अव्ययम्] ॥ ततः रामः कथयति—‘न खलु’ एतत् नैव सम्भवेत्,  
त्वदुक्तं नैव युक्तं प्रतिभाति। ‘भूषणेः प्रतीयम्’ सद्यः यथा तथा अवतारितानि [सुप्  
सुपा] तादृशैः ‘भवितव्यम्’। ‘तथाहि’ इति निजोक्तमेव द्रष्टयति [निदर्शनेऽव्यय-  
मेतत्]।

अन्वयः। कर्णो त्वरापहतभूषणभुग्गपापी (भवतः), हस्तौ संस्रंसिताभरण गौर-  
तली (च भवतः)। एतानि च गात्रे आभरणभारनताति स्थानानि नैव समतामुप-  
यान्ति तावत्।

व्याख्या—‘कर्णौ’ तव ‘त्वरा’ सद्यः कृतत्वरा अपहतं भूषणं याभ्यां तादृशी  
अतएव ‘भुग्गः’ वक्रतामापन्नः ‘पाशः’ कीमलायुधभगः ययोः तथाभूतौ च। तव कर्णपाशे  
भूषणकृतरेखां दृष्ट्वा मन्ये भूषणावतारणमधुनैव विहितम्। ‘हस्तौ’ च ते ‘संस्रंसितानि’  
अपसारितानि आभरणानि याभ्यां ततश्च ‘गौरौ’ लोहितौ तलौ ययोः तादृशौ। अतः



सद्यः हस्तात् अपसारितानि भूषणानि इत्यहं मन्थे । एवञ्च तव 'गात्रे' एतानि 'चाभरण-  
भारनतानि' आभारणभारेण निम्नोभूतानि 'स्थानानि' कोमलस्थानानि 'नैव समताम्  
उपयान्ति' प्राप्नुवन्ति । यदि भूषणापहरणात् कालः कथितं गतश्चेत् तदा ते निम्न-  
भूतानि भूषणस्थानानि समतां भज्युः, किन्तु तानि न तथा, अतः मन्थे भूषणावतारात्  
पर्याप्तोहि कालो न गतः । [ अत्रापि 'तावत्' इति वाक्यालङ्कारे अव्ययम् ] । यथावद्  
वस्तुवर्णनात् स्वभावोक्तिरलङ्कारः । वसन्ततिलकं वृत्तम् ॥

### Notes

1. Remark—Sita also does not wish Rama to be a King now. She thinks it too premature at this moment considering Rama's age, inexperience etc, and says "प्रियं मे...आर्यपुत्र एवायं पुत्रः" ।

2. आवधामि—आ + वध् + लट् मि । I wear. Sita says this in a clever way. I do not indeed wear ornaments may imply (i) that these are not worn at all, or (2) implying that I have not indeed put on these after I have put these off. Rama understands this in the first way and protest this by 'न खलु' [ खलु इति नियये अव्ययम् ] ।

3. तथाहि—A compound अव्यय denoting हेतु (cause) here :— or better—it means निदर्शन (meaning "for example") as suggested in गणरत्न by its author बलमान by citing the line of Kumara "तथाहि ते शीलमुदारदर्शने तपस्विनामपुर्पदेशतां गतम्" ।

4. त्वरापहत &c—भुज + त = भुज curved (रेखायुक्त) । पाश is here lobes of the ear ( कर्णलतिका where ear-rings are worn ); त्वरया अपहतम् । तादृशं भूषणं याम्भाम्, बहु । (ततः) भुग्री पाशौ ययोः, बहु । त्वरापहत-भूषणौ च तौ भुजपाशौ, कर्णधा । Or त्वरया अपहतानि । तादृशानि भूषणानि । तेन भुग्री । तादृशौ पाशौ ययोः । Qual. or Pred. to कर्णौ । The line

made on the lobe of the ear by ear-rings show that these are removed hastily just now.

5. संस्त्रंसित &c—सम् + स्त्रं + णिच + क्त कर्मणि = संस्त्रंसित made to slip down. संस्त्रंसितानि आभरणानि याभ्याम्, बहु । ( ततः ) गौरौ तल्ली ययोः, बहु । संस्त्रंसिताभरणौ च तौ गौरतल्ली च, कर्मधा । or better—संस्त्रंसितानि आभरणानि, कर्मधा । तेन गौरौ । तादृशौ तल्ली ययोः, बहु । Qual. or Pred. to हस्तौ । The palms are even now red because bracelets etc are forced out of the hand through these portions just now.

6. आभरणभारनतानि—qual. स्थानानि । आभरणस्य भारः, ; तेन नतानि ( निक्षीभूतानि ), ३ तत् । The lines on the bodies due to wearing of ornaments have not as yet become the same or even with the body—thereby showing that just now are ornaments removed from these places. In other words, Rama thus proves that “आभरणानि न आवद्भानि” is not correct at all, but these are removed just now.

7. Remark—Note that due to wearing of ornaments, a low or depressed line is seen on those particular parts of the bodies but these go off when the ornaments are removed and a good length of time elapses. Rama keenly observes this and puts these facts in support of his statement ( भूषणैः प्रतायावतारितैः भवितव्यम् ) ।

सीता—पारिदि अयंपुत्रो अलिअंवि सच्चं विअ मन्तेदुं  
[पारयति आयेपुत्रः अल्लोकमपि सत्यमिव मन्त्रयितुम्] ।

Sita—My noble husband can represent a false thing as a true one.

রামঃ—তেন হি অলঙ্কৃত্যতাম্ । অহমাদর্শং ধারয়িষ্যে ।  
( তথা কৃত্বা নিবর্ণ্য ) তিষ্ঠ—

আদর্শং বল্কলানীব কিমেতি সূর্য্যরশ্ময়ঃ ।

হসিতেন পরিজ্ঞাতং ক্রৌড়ে যং নিয়মসৃষ্টহা ॥ ৫ ॥

অবদাতিকে, কিমেতৎ ।

Rama—Then decorate yourself (with ornaments) , I will hold the mirror. ( Doing so and eyeing closely ) wait ( and let me see )—

I see barks as if in the mirror ; are these the rays of the sun ? O I understand these from your laugh. Is this for fun or out of a desire to observe a vow ?

Beng.—গীতা—আর্য্যপুত্র অলৌককেও মত্যরূপে প্রতিপাদন করিতে পারেন । রাম—তবে ( এখন ) আভরণদ্বারা নিজেকে অলঙ্কৃত কর । আমি আয়না ধরি । ( তাহা করিয়া ও ভালরূপে দেখিয়া ) অপেক্ষা কর—আয়নাতে বঙ্কল মনে হইতেছে, এগুলি কি সূর্য্যকিরণ ? তোমার হাসি দ্বারা জানিলাম ( এগুলি বঙ্কল ) । এটা কি ক্রৌড়া না ব্রতধারণেচ্ছা ।

Tika.—‘আর্য্যপুত্রঃ অলৌকিকম্ অপি’ মিথ্যা বস্তু অপি ‘মত্মনিব মন্থয়িতু’ স্থাপয়িতু’ বা ‘পারয়তি’ শক্নোতি । ততঃ রাম আহ—‘তেন’ যতঃ মে বচনম্ অলৌকিকম্ অযচ্চ সত্যম্, অতঃ ‘অলঙ্কারান্ ন খলু আবদ্রামি’ ইতি সত্যং চেৎ তদা অধুনা ‘আত্মা আমরয়ঃ’ ত্বয়া আলঙ্কৃত্যতাম্ হি’ । ‘অহমেব তাবৎ আদর্শং ধারয়িষ্যে’ । ‘তথা কৃত্বা’ আদর্শং ধারয়িত্বা ‘নিবর্ণ্য’ নিপুণং দৃষ্টা আহ—‘তিষ্ঠ’ নেদানীম্ অলঙ্কারান্ ধারয় কিন্তু অপেক্ষস্ব, যতঃ অহমাদর্শং ‘অমৃতপূর্ব’ কিञ্চিত্ পশ্যামি ॥

অন্বয়ঃ—আদর্শং বল্কলানি ইব ( দৃশ্যন্তি বা ভবন্তি ), এতে সূর্য্যরশ্ময়ঃ কিম্ ?

हसितेन ( हासिन हेतुना ) परिज्ञातम् ( वल्मलमेतत् इति ज्ञातम् मया ) । इयं  
क्रीडा ( भवेत् ) उत नियमस्यूता ( व्रतधारणेच्छा स्यात् ) ?

व्याख्या—सुगता ॥ ततः किमर्थं वल्कलं धृतमिति सीताया वाक्याभावात्  
अविदित्वा रामः कथयति—अवदातिके, 'एतत् किम्' किमर्थम् एतत् स्यात् । क्रीडायां  
वा व्रतधारणाय वा ।

Notes.

1. पारयति—पार ( अदन्त चुरादि ) + लट् । Nom. आर्यपुत्रः ।  
Can fulfil or do. Comp "जवेन गां पतितुमपारयन्तः"—Bhatti IV.  
पृ + णिच् चुरादि also may give this form in this sense. पृ ह्रादि in  
the sense of पालन or पूरण in णिच् also yields पारयति, but as this  
पृ is सकर्मक, so further णिच् will be unnecessary ; so better avoid  
that here. Sita to defend herself says Rama's statement as  
wrong indirectly, by saying how skillfully he can establish  
his own wrong statement as true—"प्रत्ययावतारितैः भूषणैः भवितव्यम्" ।

2. तेन—हेतौ श्या । As mine is wrong and yours true then  
do put on these ornaments now. I hold the necessary आदर्श  
( mirror ) धृ + णिच् ( भ्रादि or चुरादि ) + लृट् स्ते । "णिचश्च" इति आत्मने-  
पदम् कथञ्चित् समाधेयम् । For strictly the action does not benefit  
the agent. For a similar use of Bhasa, compare "वासवदत्तायै  
कथयिष्ये" in Swapna.

N. B.—Rama here thus as a good husband wants his wife  
to be rightly decorated—not that he is fickle but he wants  
Sita to be so. Because she is a prince's wife and a paragon  
of beauty.

3. निर्वक्ष्य—निर् + वक्षि + ल्यप् । Apparently it seems strange  
that Rama who so minutely watched the depression on bodies

where अलङ्कार are worn, did not so long notice pieces of barks on Sita's body. But note that these being सौवर्णिक ( golden ) in contact with Sita's body, Rama did not notice these as वल्कल । He now notices these on close observation and says to Sita to wait ( तिष्ठ ) and not to decorate herself now, so that he may see what these really are. By तिष्ठ here the poet makes Sita go without अलङ्कार hence.

4. वल्कलानि — Nom to भवन्ति or उक्तकर्म of दृश्यन्ते । The plural shows—अवदातिका brought a collection of several pieces and Sita took up some ; and the collection is taken as one whole elsewhere before, or she brought a piece which Sita tore to pieces to suit her purpose ; so जाती एकवचनम् in वल्कल elsewhere in किं नु खलु वल्कलं शोभते वा न वा &c seems best. Sometimes plural as here and in कौतूहलीनावहानि वल्कलानि infra, is used with ref. to several pieces of वल्कल । Comp “अवदातिकया आच्छिद्य आनीता वल्कलाः” infra. Golden colour of Sita having reflected on barks and having thus made these golden, Rama again doubtfully says—एते सूर्यरश्मयः किम् ( i. e. are there sun's rays reflected here ).

5. हसितेन परिज्ञातम्—Now Sita's laugh made him conjecture that this is not सूर्यरश्मि and come to the conclusion that this is bark. Now Rama was sure of his conclusion, so we have परि ( intensively ) before ज्ञातम् ।

6. इयं क्रीडा—Then Rama wants to know whether this was by way of play or joke with सखी ; or it was नियमस्यृहा i. e. a

desire for observing नियम or vow (व्रत) ॥ नियमे ( व्रते ) स्पृहा (इच्छा) ।  
सुप-सुपा । Nom to स्नात् or भवति understood.

अवदातिका—भट्टा किम्बु इ ( ?खु ) सोहदि न ( वा )  
सोहदित्ति कौदुहलेन आवज्झा [ भर्तः, किन्नु, खुलु शोभते न (वा)  
शोभते इति कौतूहलेन आवद्धानि ] ।

Avadatika—My lord, she put on bark to ascertain whether  
the bark suits her or not.

रामः—मैथिलि, किमिदम् ? इच्छाकूणां वृद्धालङ्कारस्त्वया  
धार्यते । अस्तप्रस्माकं प्रीतिः । आनय ।

Rama—Maithili, what is this ? You wear bark which is  
the ornaments of the Iksvaku-race in their old ages. I also  
have a liking for this, Do bring me ( one ).

सीता—मा खु मा खु अयउत्तो अमङ्गलं भणादु [ मा खुलु  
मा खुलु आर्यपुत्रोऽमङ्गलं भणतु ] ।

Sita—Not indeed, not indeed, should my husband utter  
inauspicious matter.

रामः—मैथिलि, किमर्थे वारयसि !

Rama—Maithili, why do you forbid me in this.

सीता—उज्झिताहिसेअस्स अयउत्तस्स अमङ्गलं विअ मे  
पडिमादि [ उज्झिताभिषेकस्य आर्यपुत्रस्य अमङ्गलमिव मे  
प्रतिभाति ] ।

Sita—To me this appears in-auspicious in the case of my  
husband who has just now foregone his coronation ceremony,

রাম:—

মা স্বয়ং মনুসুতপাণ্য পরিহাসে বিশেষতঃ ।

শরীরার্থেন মে পূর্ব মা বদ্ধা হি যদা ত্বয়া ॥ ১০ ॥

Rama—you must not harbour an evil idea ( in your mind ) specially in a matter of jest, for this ( bark ) is already worn by you who are half of my body.

Beng. - অবদাতিকা—স্বামিন্, এটা কি আমার শোভা পায়—এই কৌতুহলে এ বদ্ধল ধারণ করিয়াছে । রাম—সীতা, একি ! তুমি যে ইক্কাকুলের বদ্ধবয়সের অলঙ্কার অর্থাৎ বদ্ধল ধারণ করিলে ? এতে আমাদেরও প্রীতি আছে । (আমার জন্তও) আন । সীতা—আর্য্যপুত্র অমঙ্গল উচ্চারণ করিবেন না, করিবেন না । রাম—সীতে, কেন বারণ করিতেছ ? সীতা—আমার মনে হয়, আপনি অভিবেক ত্যাগ করায় এটা আপনার পক্ষে অমঙ্গলজনক । রাম—পরিহাসের বিষয়ে তোমার হুঃখ বা অমঙ্গল পোষণ করা উচিত হয় না । কারণ আমার শরীরার্দ্ধ-ভূত তুমি ত ইহা আগেই ধারণ করিলে !

Tika.—‘কৌতুহলিন’ ঈতুনা সীতয়া ‘আবদ্ধানি’ হৃতানি বন্ধকলানি । ‘মৈথিলি’ সীতে, ইচ্ছাকৃণা’ তদংশীয়ানাং ‘বদ্ধালঙ্কারঃ’ বদ্ধানাম্ অলঙ্কারভূতঃ বন্ধকলঃ [বন্ধকল-শব্দঃ পুংসপি বোধ্যঃ] ত্বয়া ধার্য্যতে [ধারি + লটতে কৰ্মণি] । তদংশীয়ানাং সাহচর্য্য-নামপি অগ্নিন্ ‘প্রীতিঃ’ অস্মি । ততঃ সমার্থমপি ‘বন্ধকলমানয়’ ॥ রামপক্ষে ইদ-মঙ্গলমিতি মত্বা সীতা আহ—‘উজ্জ্বলিতঃ’ পরিত্যক্তঃ ‘অধিবেকঃ’ यस্য [বহুব্রীহিঃ] তস্য ‘আর্য্যপুত্রস্য’ পক্ষি ‘ইদ’ মে অমঙ্গলম্ ইব প্রতিভাতি ।’ অনেন আশুভাষি দৃশ্যরথা-মঙ্গল’ সূচ্যতে, সীতায়াঃ অমিচ্ছতা চ ॥ ততঃ রাম আহ—মা ইতি ।

অন্বয়:—বিশেষতঃ পরিহাসে স্বয়ং মনুসু মা উত্পাদ্য (মা কুরু) । যদা (যতঃ) মে শরীরার্থেন ( শরীরার্থভূতেন ) ত্বয়া পূর্ব মা বদ্ধা বন্ধকলা: হি ।

ব্যাখ্যা—‘বিশেষতঃ’ বিশেষিণ্য ‘পরিহাসে’ বন্ধকলধারণরূপপরিহাসবিষয়ে ‘স্বয়ং’

[ अव्ययम् । 'आत्मना' इत्यर्थे ] 'मनु' दुःखं [ "मनुदैव्यं क्रुतौ क्रुधि" ] 'मा उत्पाद्य' उत्पाद्य अलम्, प्रयोजनं नास्ति, इत्यर्थः, मा कुरु इति [ अलमर्थे माशब्दः अव्यवहृतः । तदर्थयोगे कर्तुः क्ताप्रयोगः अपाणिनीय एव । पाणिनिस्तु "अलंखल्लोः प्रतिषेधयोः प्राचां क्ता" इति सूत्रेण प्रतिषेधार्थं खलं—खलुशब्दस्य योगे एव क्ता—( लप् ) प्रत्ययमाह । नतु तदर्थं क "मा"-शब्दयोगेऽपि । अतः अयं अपाणिनीयोऽपि भासस्य रीतिरेव । तथा च स्वप्ननाटकम् "सिद्धानीं भवाननर्थं चिन्तयित्वा" । यथा— "स्वयम् मनुमुत्पाद्य मा तिष्ठतु" इति अत्र अन्वयो बोध्यः ] ॥ कथमेव ब्रवीमि चेत्तु शृणु—यदा यतः [ एतदर्थं अवयमेतत् ] मम शरीरार्धेन शरीरार्धं भूतेन त्वया [ "अर्धो वा एष यदात्मनो पत्नी" इति श्रुतिः ] पूर्वभावज्ञा घृताः बल्कलाः च [ बल्कलशब्दः पुंस्त्वपि प्रयुज्यते इति प्रागुक्तम् ] । 'हि' एव [ अवधारणार्थं अवयमेतत् ] ॥

#### Notes.

1. ब्रह्मालङ्कारः—ब्रह्म अलङ्कारः । Qual. बल्कलः । बल्कल is used both as neuter and as masc. And as already said Bhasa uses it both as sing and plural, for reasons stated above. The Ikhvakus adopt सन्न्यास at the last stage of life by entrusting their राज्य to their sons and then adopt बल्कलवास the dress of the sannyasins. Comp "बार्हर्षिं सुनिवृत्तीनाम्" in Rag. I. Construe—इच्छाकुर्वां ब्रह्मानामलङ्कारः=इच्छाकुर्वां ब्रह्मालङ्कारः like अहस्य राजकुलम् ॥ Hence Rama being of इच्छाकुलवंश says "अस्मि अस्माकं प्रीतिः" and wants it saying "आनय" ।

2. मा खलु &c—सम्भवेति विवक्षितः ।

3. मा उत्पाद्य—क्ता or लप् is used in connection with निषेधार्थक अलम् or खलु । But Bhasa uses it in connection with मा । This is unpaninian, but peculiar with Bhasas. See our



Swapnanataka V. p. 263. Thus मनुम् उत्पाय मा = मनुम् उत्पाय अलम् ( प्रयोजनं नास्ति ) ।

4. विशेषतः—Prof. Paranjape rightly construes it with the second half of the verse, thus—परिहासे स्वयं मनुमुत्पाय मा । यदा ( यतः ) विशेषतः शरीराद्धेन त्वया पूर्वमावडाः ( वल्कलाः ) ; otherwise it loses force. We may also construe it as परिहासे विशेषतः स्वयं ( कृते ), मनुमुत्पाय मा &c ; or take यदा as यदि and construe—यदा ( यदि ) मे शरीराद्धेन त्वया पूर्वमावडाः वल्कलाः, विशेषतः स्वयं ( कृते ) परिहासे, ( तदा ) मनुमुत्पाय मा ( अलम् ) । यदा may mean यदि, or यतः as in “यदा बुधैः सर्वगतस्तुमुच्यते”—Kumara. “यदा अभिषेककालः किमिति विग्रान्तचारणानि”—uttara, “पक्षेषु मन्दनी यदा किमिति षष्ठः शरः पातितः”—Swapna.

5. शरीराद्धेन—शरीरस्य अर्धम्, इतत् । तेन । In apposition with त्वया । You are my half being my wife. Comp “प्रेक्षा शरीराद्ध-हरं हरस्य”—Kalidasa. And as you have already worn it, so you need not entertain evil if I wear it. See Tika also. Neuter अर्धं meaning exact half enters into एकदेशितम् and then it leads by the rule “अर्धं नपुंसकम्” । But here exact half is not intended. So we get शरीराद्धं and not अर्धशरीर ।

( नेपथ्ये ) हाहा महाराजः—

( In the dressing room ) Alas, Alas, the great king.

सीता—अयमुत्तो किं एदं [ आर्यपुत्र, किमेतत् ] ।

Sita—My husband, what is this ?

रामः ( आकर्ण्य )—

नारीणां पुरुषाणाञ्च निर्मयग्रादो यदा ध्वनिः ।

सुव्यक्तं प्रभवामौति मूले दैवेन ताडितम् ॥ ११ ॥

तृष्णं ज्ञायतां शब्दः ।

Rama—( listening ) From the continual (or unceasing) hubbub of the males and females, I clearly infer that fate has struck at the very root ( i.e. Dasaratha ) here. Quickly ascertain about this sound or cry.

Beng.—( नेपथ्ये ) हार हार, महाराज ( भ्रूक्षित ) । गीता—आर्यापुत्र एटा कि हल ? राम ( गुनिय )—पुरुष ७ नारीदेर उछातीत ध्वनि हहेते मने करितेहि दैव आमादेर मूले ( मूलपुरुष दशरथे ) आधात हानियारहे । सत्तर जान ए कि शक्त ।

Tika.—हा हा महाराजः भ्रूक्षित इति वाक्यशेषः ॥ ततः सीता आह—आर्यापुत्र । अन्वयः—नारीणां पुरुषाणां च यदा ध्वनिः निमग्न्यादः ( मग्न्यादां सीमासतिक्रान्तः जातः ) तदा दैवेन मूले (मूलपुरुषे) ताडितम् इति सुवाक्यं (सुस्पष्टं) प्रभवामि ( अनुमिनोमि ) ।

वाक्या—सुगमा । दैवेन मूले ताडितं न तु शास्त्रायां क्लृप्ते वा । यतः प्रधाने स्थाने प्रवृत्ते सति मूलिनः ( वंशस्थ ) प्रणाशः स्यात् । इति 'अह' सुवाक्यं 'यथा तथा सुस्पष्टं' 'प्रभवामि' प्रभुत्वसहकारिण अनुमिनोमि । तथापि आह रामः—'तूष्णीं' त्वरितं [ त्वरतेः क्त प्रत्ययः ] यथा स्यात् तथा 'शब्दः' किमात्मकः इति 'ज्ञायतां' युष्मभिः ॥

### Notes

1. महाराजः—construe—महाराजः भ्रूक्षितः ।

2. निर्मग्न्यादः—मग्न्यादा is limit. निष्क्रान्तः मग्न्यादायाः इति निर्मग्न्यादः प्रादितम् । or निरस्ता मग्न्यादा अस्ति, इति प्रादिगर्भं बहु । Qual. ध्वनिः । As the cry is limitlessly high and it is both of नारी and पुरुष, hence.

3. मूले—अधि' ७मी । मूलपुरुषे ।

4. प्रभवामि—I master over all i. e. My ego which causes my अहङ्कार leads me to this supreme and right discrimination. Then plainly it means—I having egoism infer this.

5. ज्ञायतान्—the order was evidently given to अवदातिका or to the Chetis that were present there. Just at this moment Chamberlain appears at the scene to call Rama, for Dasaratha lay unconscious.

( प्रविश्य ) काञ्चुकीयः—परित्रायतां परित्रायतां कुमारः ।

( Entering ) Chmberlain—Let the Prince save, save.

रामः—आर्यः, कः परित्रायतव्यः ।

Rama—Noble one, who is to be saved or protected.

काञ्चुकीयः—महाराजः !

Cham.—This King Dasaratha ( is to be saved ).

रामः—महाराज इति । आर्यं, ननु वक्तव्यम् एकशरीर-  
संचित्ता पृथिवी रक्षितव्या इति । अथ कुत उत्पन्नोयं दोषः ।

Rama—The great King. Ho noble one, then say that the whole world concentrated in one (i. e. in Dasaratha) is to be saved. But whence has this mishap befallen ?

काञ्चुकीयः—स्वजनात् ।

Cham — from the relative.

रामः—स्वजनादिति । हन्त नास्ति प्रतीकारः ।

शरीरेऽरिः प्रहरति हृदयेस्वजनस्तथा ।

कस्य स्वजनशब्दो मे लज्जामुत्पादयिष्यति ॥ १२ ॥

Rama—It is from a relative. Then Ho ! there is no remedy. For an enemy strikes at our body, but a relative at our heart. To whom will this word “relative ( स्वजन )” refer to and thus cause my shame ?

Beng.—( প্রবেশ করিয়া ) কঞ্চকী—কুমার পরিজ্ঞাপ করুণ, পরি-  
জ্ঞাপ করুণ । রাম—আর্য্য, কে রক্ষণীয় । কঞ্চকী—মহারাজ । রাম—  
মহারাজ জ্ঞাতব্য । আর্য্য, তবে বলুন মহারাজরূপে সমাহৃত পৃথিবীই  
রক্ষিতব্য বটে । আচ্ছা, কোথা হইতে এ প্রমাদ আসিল । কঞ্চকী—  
স্বজন হইতে । রাম—স্বজন হইতে । তবে হার, প্রতিকার নাই ।  
শত্রু শরীরে আঘাত দেয়, কিন্তু স্বজন অন্তর্হৃদয়ে আঘাত হানে । স্বজন-  
শব্দ কার গহক্রে প্রযুক্ত হইয়া আমার লজ্জার কারণ হইবে ?

Tika.—মহারাজঃ পরিব্রাতব্যঃ রক্ষিতব্যঃ ইতি বুদ্ধে চিত্ তর্হি চি আর্য্য,  
‘একশরীরসংলিঙ্গা’ একশরীরে দশরথরূপে একমিন্ শরীরে ‘সংলিঙ্গা’ সমাহৃতা  
তদন্তর্মুতল্বেন স্থিতা ‘পৃথিবী’ এব রক্ষিতব্য্যা ‘ইতি বক্তব্যম্’ । যতঃ মহারাজঃ  
পৃথিবীপালকঃ অত এব ত্বয়া কথিতব্যম্ । তথাপি বিশেষ জ্ঞাতুমিচ্ছন্ আহ রামঃ—  
‘অথ’ [ প্রথমে অব্যয়ম্ ] ‘কৃতঃ’ কস্মাত্ জনাত্ ‘উত্পন্নঃ’ অথ দৌষঃ প্রমাদঃ ;  
রামঃ পুনরাহ—‘স্বজনাত্ উত্পন্নঃ’ ইতিচিত্ তদা ‘প্রতীকারঃ নাস্তি’ [ “উপসর্গস্য  
ঘজি ক্ষমনুয্যেবহুলম্” ইতি ঘজি দীর্ঘবিকল্যঃ । ‘প্রতিকার’ ইত্যপি স্মাধু ] ।

অন্যঃ—অরিঃ শরীরে প্রহরতি, স্বজনঃ তথা হৃদয়ে প্রহরতি । স্বজনশব্দঃ কস্য  
( সম্বন্ধে ) মে লজ্জাম্ উত্পাদয়িষ্যতি ।

ব্যাख्या—‘অরিঃ’ শব্দঃ ‘শরীরে প্রহরতি কিন্তু স্বজনঃ হৃদয়ে প্রহরতি’ কার্য্যেণ  
হৃদয়বেদনা জনয়তি । মম কতমঃ স্বজনঃ পিতরঃ তদবস্থা প্রাপিতবান ইতি  
জ্ঞাতুমিচ্ছামি ॥

### Notes

1. একশরীর &c—qual. পৃথিবী । এক শরীরম্, কর্মধা । তব সংলিঙ্গা  
( সমাহৃতা ) । সুপসুপা । The whole earth whose maintenance  
depends on Dasaratha the sovereign King of it, is concen-  
trated and thus dependent on Dasaratha, so to say that  
মহারাজঃ পরিব্রাতব্যঃ is to say পৃথিবী রক্ষিতব্য । The King being in  
peril, the whole earth's existence is jeopardised.

2. खजनात्—अपादाने प्रसी ।

3. नास्ति प्रतीकारः—Because खजन cannot be killed or char-  
tised. Their काँट stings one to the quick and not the body and  
becomes unbearable. Note Rama's study of human nature.

4. कस्य—सम्बन्धविवक्षया पठो । The word खजन as the creator of  
this work makes Rama shameful. He does not want to have  
such खजन । So to know who this खजन is, he asks खजनशब्दः  
कस्य सम्बन्धे प्रयुक्तः मे लज्जाम् उत्पादयिष्यति । It is a pity that I (Rama)  
have such a खजन । See Tika also.

काञ्चुकीयः—तत्रभवत्या; कैकेयाः ।

Chamberlain—From her ladyship Kaikeya (has arisen this  
दोष) ।

रामः—किमम्बायाः ? तेन हि उदकेण गुणेनात्र भवि-  
तव्यम् ।

Rama—What from mother ? Then in this matter there  
must be some merit in store for us.

काञ्चुकीयः—कथमिव ?

Chamberlain (or Kanchukin) —How is this ( possible ) ?

रामः—श्रूयताम्—

यस्याः शक्रसमो भर्ता मया पुत्रवती च या ।

फले कस्मिन् स्पृहा तस्या येनाकार्यं करिष्यति ॥ १३ ॥

Rama—Let it be listened to—That ( Kaikeyi ) who has a  
husband like Indra and who is provided with a son in me,  
cannot have a liking for any possible matter so that she may  
commit such an evil deed.

কাঞ্চুকীয়:—কুমার, অলমুপহতাসু স্ত্রীবুদ্ধিষু স্বমার্জবমুপ-  
নিবেশ্ণম্ । তস্যা এব খলু বচনাৎ ভবদমিধেকৌ নিবৃত্ত: ।

Cham.—Ho Prince, you need not attribute your own  
simplicity on the naturally defiled female tendencies or mo-  
tives ; your coronation was indeed stopped at her words.

রাম:—আর্য্য, গুণা: খল্বত্র ।

Rama—Noble one, there are merits in this

কাঞ্চুকীয়:—কথমিহ ।

Cham.—How is that ?

রাম:—শ্রুয়তাম্ ।

বনগমননিবৃত্তি: পার্থিবস্যৈব তাব-

দ্বম পিতৃপরবৃত্তা বাল্যभाव: স এব ।

নবনৃপতিবিমর্শে নাস্তি শঙ্কা প্রজানা—

মথ চ ন পরিভোগৈর্বাশ্বিতা ভ্রাতরৌ মে ॥ ১৪ ॥

Rama—Be it heard. In the first place there will be a  
stoppage of going to the forest on the part of the king, se-  
condly my dependence on father and position as a child remain  
the same, thirdly the subjects will entertain no apprehension  
with regard to the new King and lastly again my brothers  
will not be deprived of any royal enjoyments ( which they  
now share equally with me as Princes ).

Beng.—কাঞ্চুকীয়—মাননীয়া কৈকেয়ী হইতে ( দোষ উৎপন্ন  
হইয়াছে ) । রাম—কি মাতা হইতে । তবে এতে নিশ্চয় কোন ভাবী  
জ্ঞান আছে । কাঞ্চুকীয়—কেমন করিয়া । রাম—শোন—যার স্বামী

( দশরথ ) ইজ্ঞতুল্য এবং যে কৈকেয়ী আমাকত্বক পুত্রবতী, তার কোন সাধ্য বিষয়ে স্পৃহা থাকিতে পারে যে সে কুকাজ করিবে। কাঞ্চকীয়—কুমার আপনার সরলতা, স্বভাবহৃষ্ট জীবুন্ধিতে আরোপ করিবেন না। তাঁরই কথায় ত আপনার অভিষেক বন্ধ হইল। রাম—আর্য্য, এতেও গুণ আছে। কঞ্চকী—কেমন করিয়া। রাম—শোন, প্রথমতঃ ( আমি রাজা না হওয়ায় ) পিতার বনগমন নিবৃত্ত হইল, আমার পিতৃপরাধীনতা ও বালস্বভাব পূর্ববৎ রহিল, প্রজাদের নবনৃপতিবিষয়ে শঙ্কার কারণ থাকিল না এবং ভ্রাতৃগণও যে রাজভোগ আমার সহিত এখন সমানভাবে ভোগ করিতেছে, তাহা হইতে বঞ্চিত হইল না।

Tika.—তত্রমবস্থা: কৈকীয়া: [ অপাদানি পশ্বমী ] তত্পন্ন এষ দীঘ:। রাম আত—কিমম্বাধা: তত্পন্ন: দীঘ:। 'তৈন' ঈতুনা 'অব' বিপদে 'ভদকৈক' তত্পন্ন-ফলেন 'গুণেন' মথিতব্ধম্। তত: কাঞ্চকীয়: কথয়তি—'কথমিথ' তত্ বস্তু সম্ভবিত্, অম্মোত্পাদিতস্য দীঘস্য কথমাযতৌ গুণ: স্নাত্ ইত্যর্থ:। অব রাম: কারণং বিশ্লেষয়তি।

অন্বয়:—যস্যা; ( কৈকীয়া: ) ভর্তা ( দশরথ: ) ইন্দ্রসম: [ ইন্দ্রেণ সম: ইতি তত্পরুদ: ], যা চ ময়া ( ঈতুনা ) পুত্রবতী, তস্যা: কক্ষিন্ ফলৈ স্পৃহা ( স্নাত্ ) যেন ( ঈতুনা ) সা অকার্য্য করিষ্যতি। ব্যাখ্যা সুগমা। যস্যা: কৈকীয়া শত্রুপরাক্রমী ভর্তা দশরথ:, অহম্ চ পুত্র:, তস্যা সর্বমিথ সাধ্যং বস্তু কারায়তম্, অত: কক্ষিগ্রপি ফলৈ তস্যা: স্পৃহা ন স্নাত্। ততথ সা অকার্য্য নীতপাদয়িষ্যতি। অত: সন্মত্রে কিমপি শুভফলং বিচিন্ত্য তথা ইদং ক্রবম্। নান তস্যা: দীঘ এব স্নাত্ ॥ গুণবান্ রাম: স'মাভবত্ পশ্যতি কিন্তু জগত্ বস্তুতীন তথা ইতি দর্শয়ন্ কাঞ্চকী ব্রুতি—'কুমার' ঈ যুবরাজ রাম, 'উপহৃতাশু' স্বभावदृष्टाশু 'স্ত্রীভুক্তি' বিপদে 'স্বমার্জবম্' সরলতা চ 'উপনিষিতম্' অলম্' মা তাবত্ আরোপয় [ অলমিতি নিষিদ্ধার্থকনব্যয়ম্। তদযোগে জ্ঞা ( ল্যপ্ ) স্নাত্ ন তু তুসুন্ প্রত্যয়:। তথা চ পা'শনিমুখম্' অল'স্বল্লী: প্রতিষিদ্ধয়ী: প্রাচী জ্ঞা'। তথা চ শাকুনালম্ "অনসুয়ে অল' হৃদিলা'। অত: এতদযোগে 'তুসুন: প্রয়োগ: অপাণিনীয়: এ', কিন্তু ভাসস্ক্য করিয়' থেলী ]। বস্তুতস্তু 'তস্যা এব বচনাত্' নান্যথা এব 'মবদমিধিকী নিষ্টম:'

निवारितः इत्यर्थः ॥ रामः कथयति—अत्रापि विषये 'गुणाः खलु' भवेयुः । गुणान् पुनश्च रामः स्वयं विवृणोति—वनेति ।

अन्वयः । तावत् ( आदौ ) पार्थिवस्य वनगमननिवृत्तिः ( स्यात् ), मम पितृपरवत्ता बालभावः च स एव ( स्यात् ), नवनृपतिविमर्शं प्रजानां शङ्का नास्ति । अथच मे भ्रातरः परिभोगैः न वञ्चिताः ( सुः ) ।

व्याख्या । 'तावत्' आदौ [ एतदर्थेऽत्र अव्ययमेतत् ] 'पार्थिवस्य' पृथिवीपतेः महाराजस्य दशरथस्य 'वनगमननिवृत्तिः' वनगमनात् निवृत्तिः ( सुप्-सुप्ता ) स्यात्, मां राज्येभिविच्य स वनं यायात् इति न सम्भवेत्, अर्थात् स राज्याधिकारि एव स्यात्, एवं पितुररण्यगमनक्राशपरिहारः स्यात् । मम अभीष्टा 'पितृपरवत्ता' पितृधीनत्वम् तथा 'बालभावः' मम युवराजभावः 'स एव' स्यात् । दावेतौ मम गुणोदयौ भवेताम् । 'नवनृपतिविमर्श' नवनृपतिविचारि नवनृपतिः किम्भूतः स्यात् इति विषये 'प्रजानां शङ्का नास्ति' इति चतुर्थी गुणः स्यात् । 'मे भ्रातरः परिभोगैः' यान् भोगान् तेषुना भुञ्जते तैः भोगैः 'वञ्चिताः न स्युः' ममाभिषेकनिवृत्तौ एतत् सम्भवेत् । अतः अभिषेक-निवृत्तिः बह्वगुणाय कल्पते । ततश्च न मे माता कैकेयी केवलं दोषयस्ता एव ॥

### Notes.

1. उदक्करणेन—Here उदक् ( which lit. means the future result ) qualifies गुण and means 'that will happen'. In other words, this step of Kaikeyi will lead to some good future result. Rama has great dependence on superiors and thinks that what they do will lead to good results.

2. शक्रसमः भर्ता, मया या पुत्रवती &c.—By this Rama shows that everything in the three worlds is at her command and she can get anything of the heaven or earth through her Indra—like husband and unparalleled son like me. So she can have no चूहा for any साध्य-वस्तु ( or साध्यफल ), for earth is वीरभोग्या । Thus it is unthinkable that she can commit a vile



deed for some ordinary purpose. And her action thus must have some good in store for us. This shows Rama's high regard for parents and superiors, and everything is thus God's will. This also makes us prepared for राजाव्याग by Rama in favour of Bharata.

3. अलम् उपनिजेम्—तुसुन् in connection with निषेधार्थक अलम् is unpaninian ; क्ताप् (ल्यप्) is the usual affix in such cases. This is an आर्ष or शिष्ट प्रयोग peculiar with Bhasa. See Tika also.

4. एव, खलु—Both imply अवधारण । Thus one emphasises the other.

5. निवृत्तः—नि + वृत् + त् कर्मणि । Is stopped (itself). Nom, लृट्भिषेकः । Or here निवृत्त is अन्तर्भावितखण्ड्य । Thus अभिषेकः निवृत्तः = अभिषेकः निवर्त्तितः ( निवारितः ) ।

6. तस्याः वचनात्—हेतौ प्रमी । Through her message or word sent to Dasaratha through Manthra ( cf. मन्त्रया च कर्णोभिहितं न चास्मि राजा ) ।

7. Remark—Rama here enumerates गुण in अभिषेकनिवृत्ति by Kaikeyi—(i) First पार्थिव Dasaratha is to be the king as before, so he wont go to forest by giving राजाभार on me. (ii) My पितृपरवत्ता and बालभाव remain as usual. पर + वतुप् = परवत् having master. i. e. dependent. तस्य भाव इति परवत्ता । पितरि परवत्ता, सुप् सुपा । This shows Rama's whole-hearted obedience of father all-along and makes him prepared to go to forest for पितृवचनपालन । As already seen Rama does not want responsibility now. (iii) The प्रजा will have no fear for me their new king. नवः नृपतिः, कर्मघा । तस्य विमर्शः ( चिन्ता or राजाचिन्ता ),

ইতৎ । তচ্চিন । Thought as to how the new king will fare with the kingdom. (iv) Lastly my brothers (মি ভ্রাতার) will not be deprived of পরিভোগ they are now enjoying in common with me as princes. But I being the monarch they will have no hand over all royal pleasures.

কাম্বুকীয়ঃ—অথ চ তয়ানাহুতপস্তুতয়া ভরতোমিষিচতাং রাজ্যে ইতুত্কম্ । অত্রাপ্যলোভঃ ।

Cham.—But she came (to the King) unsommoned and said “let Bharata be coronated in the kingdom”. Is this want of temptation in the matter ?

রামঃ—আর্য্য, ভবান্ খল্বস্মত্পক্ষপাতাদেব নার্যমবেক্ষতে ।  
কুতঃ—

শুল্কে বিপণিতং রাজ্যং পুত্রার্থে যদি যাচ্যতে ।

তস্যা লোভোঽত্র নাস্মাকং-ভ্রাতৃরাজ্যাপহারিণাম্ ॥ ১৫ ॥

Rama—Ho noble one, you indeed do not notice or consider the real matter through partiality for us. Do you ask why ? If the kingdom promised as a marriage—gift is prayed for her son, then it is greed on her part, and not on our part who take away brother's legitimate kingdom.

Beng.—কাম্বুকীয়—কিন্তু তারপর কৈকেয়ী অনাহুতভাবে রাজার নিকটে রাইয়া “ভরত রাজ্যে অভিষিক্ত হোক” এই কথা বলিল । এটা কি এবিষয়ে অলোভ ? রাম—আর্য্য, আপনি আমাদের প্রতি পক্ষপাত হেতু বস্ততঃ বিচার করিতেছেন না । কি কারণ শুনিবেন !—যদি বিবাহকালে রাজ্য কন্যাকে দেয় হয় এবং সেই রাজ্য যদি পুত্রের জন্য

প্রার্থনা করা হয়, সেটা যদি লোভ হয়, তবে ভ্রাতা ভরতের রাজ্যাপহারক আমাদের বেলার অলোভ বলা হয় কেন ?

Tika.—ন সা কৈকেয়ী ভবদমিথেকমেব কেবলং নিবর্তয়ামাস, কিন্তু অন্যদপি স্ত্রীভাৎ যযাচী—‘অনাহুতা চ সা উপমৃতা চ’ তাড়স্থা তযা’ কৈকেয়া “ভরতঃ রাজ্যমিধিচ্ছিতাম্” ইতি উক্তম্, দশরথায় কথিতম্। ‘অত’ বিপর্যে ‘অপি অলোভঃ’ কথং স্যাৎ। ততঃ রামঃ কথয়তি—‘মদান্ খলু’ তাবত্ ‘অস্মত্পচপাতাত্’ হৈতীঃ ‘অর্থ’ বস্তুতচ্চং প্রকৃতার্থমিত্যর্থঃ ‘নাবিচতে’ ন ত্বং সুচু, বিচারয়সি। কিন্তু, অযথা তস্যাঃ দোষমেব পশ্যসি। ‘কৃতঃ’ হৈতীঃ এতং ব্রবীমি ইতি চেত্, প্রণ—‘গুল্ক’ ইতি।

অন্বয়ঃ—‘গুল্ক’ বিপণিতং রাজ্যং যদি পুত্রার্থে যাচ্যতে, (তদা) তস্যাঃ লোভঃ (স্যাৎ)। কিন্তু, ভাতৃরাজ্যাপহারিণাম্ অস্মাকম্ ন (লোভঃ স্যাৎ)।

ব্যাখ্যা—‘গুল্ক’ বিবাহকালী কন্যায়ৈ দেয়বিপর্যে ‘বিপণিত’ বিশেষণে প্রতিশ্রুতং রাজ্যং ‘যদি পুত্রার্থে’, কন্যায়াং জনিষ্যমাণপুত্রনিমিত্তে ‘যাচ্যতে’ প্রার্থ্যতে তদা ‘তস্যাঃ’ কৈকেয়াঃ ‘লোভঃ’ স্যাৎ, কিন্তু, ‘ভাতৃরাজ্যাপহারিণাম্’ ভাতৃঃভগতস্য প্রাপ্যরাজ্য-পহারিণাম্ ‘অস্মাকম্’ অত ন লোভঃ, স কথং ন স্যাৎ। অপি তু স্যাদেব। অতীত ভাতৃঃ কৈকেয়াঃ কোপি দোষো নাস্তি, কিন্তু, ‘গুণাঃ খল্বববর্তন্তে’।

### Notes

1. অনাহুতৌপ &c.—আ + হু + ক্ত স্ত্রিয়াম্ কৰ্ম্মণি = আহুতা called. ন আহুতা অনাহুতা, নজ্ঞত। উপ + মৃ + ক্ত কৰ্ম্মণি স্ত্রিয়াম্ = উপমৃতা। ততঃ বিশেষণদ্বয়স্য কৰ্ম্মণা। তযা। Qual. তযা (which is অনুক্তকর্তা of উক্তম্)।

2. অর্থম্—It means প্রকৃতার্থম্। You will not consider the real fact here, and for nothing accuse Kaikeyi.

3. গুল্কী—গুল্ক is the পণ that was given to a bride by a bride-groom. This was the custom in ancient times. But the present-day পণপ্রথা is the reverse of this. অর্থাৎ ৩মী। Dasaratha promised kingdom to Kaikeyi during marrying her, he also promised her two boons for Kaikeyi's service to him

when he was wounded in the fight against सम्बरासुर। That the राजा was promised as a marriage—gift is informed from the following sloka of Ramayana (quoted by Prof. M. R. Kale)—“पुरा भ्रातः पिता नः स मातरं ते समुद्वहन् । मातामहे समान्नीषीद्राज्य-  
शुल्कमनुत्तमम् । देवासुरे च संयामि जनन्यै तव पार्थिवः संप्रहृष्टो ददौ राजा  
वरमाराधितः प्रभुः”—said by Rama to his brother Bharata.

3. विपणितम्—वि + पण (व्यवहारे) + क्त कर्मणि = विपणितम् promised as stake. Qual. राजा ॥ राज्ञः भावः कर्मणा इति राजन् + यक = राजा ॥ kingdom. उक्तकर्म of याचते ।

4. पुत्रार्थं—पुत्रस्य अर्थः ( प्रयोजनम् ), इतत् । तस्मिन् । विषयाधिकरणे ङीप् । Or—अर्थे is an अव्यय meaning निमित्त । पुत्रस्य अर्थे = पुत्रार्थे i. e., पुत्रनिमित्तम् for the sake of son.

5. भ्रातराज्य &c.—भ्रातुःराज्यम्, इतत् । तत् अपहरन्ति इति भ्रातृराज्य + अप + ह + णिनि कर्त्तरि साधुकारिणि । तेषाम् । Qual. अस्माकम् । By father's promise राजा is Bharata's due and we are going to snatch it. So if लोभ is to be attributed at all it is to be attributed on us. “न” by काकु ( intonation or वचनभङ्गि ) gives this meaning here. राजा is Kaikeyi's son's due, so by praying for it she should not be blamed at all.

काञ्चुकीयः—अथ—

Cham.—But then—

रामः—अतःपरं न मातुः परिवादं श्रोतुमिच्छामि ।  
महाराजस्य वृत्तान्तस्तावदभिधीयताम् ।

Rama—I don't want to listen to mother's faults anymore.  
Let the king's news be narrated.

काञ्चुकीयः—ततस्तदानौम्—

शोकादवचनोद्राज्ञा हस्तेनैव विसर्जितः ।

किमप्यभिमतं मन्ये मोहञ्च नृपतिर्गतः ॥ १६ ॥

Cham.—Then at that time, the king dismissed me (or sent me away) by beckonings, being himself unable to speak through grief, and the king too attained unconsciousness that was desirable to him.

रामः—कथं मोहमुपगतं ।

Rama—What, he fainted down ?

( नेपथ्ये ) कथं 'कथं मोहमुपगतं' इति ।

यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया ।

( In the dressing room ) What ! ( you say ) "What, he fainted down" ?

If you can't tolerate king's sorrow or unconsciousness, then have recourse to bow (for remedy) and pity should not be shown ( at all )

रामः—(आकर्ण्य पुरतो विलोक्य)—

अक्षोभ्यः क्षोभितः केन लक्ष्मणो धैर्यसागरः ।

येन रुष्टे ण पश्यामि शताकीर्णमिवाग्रतः ॥ १७ ॥

Rama—(Hearing and looking ahead)—who has disturbed Lakshmana, who can't be agitated and is the repository of patience or fortitude, and who being angry I find the place in front as crowded by hundreds of persons.

Beng.—काञ्चुकीय—तारपत्र... । राम—एतपत्र आत्र मातृनिम्न

শুনিতে চাহি না। মহারাজের বার্তা বল। কাঞ্চকীর—তারপর তখন রাজা শোকে বাক্যহীন হওয়ায় আমি তাঁর হস্তসংজ্ঞা দ্বারা (আপনার নিকট) বিষ্ণু বা প্রেরিত হইলাম। এবং রাজাও অনির্বচনীয় অভীষ্ট (বাঞ্ছিত) মোহে মগ্ন হইলেন। রাম—কি, তিনি মোহপ্রাপ্ত হইলেন! (নেপথ্যে) কি বলিলেন?—“কি তিনি মোহপ্রাপ্ত হইলেন”। যদি রাজার মোহ গৃহ না হয়, তবে (দোষীর প্রতি) ধন্য ধারণ করুন, দয়া দেখাইবেন না। রাম (শুনিয়া ও গম্ভীরে অবলোকন করিয়া)—অফোভ্য ও ধৈর্য-সাগর লক্ষণকে কে ক্ষোভবৃত্ত করিল। যে লক্ষণ রুষ্ট হইলে আমি অগ্রদেশ জনশতদ্বারা আকীর্ণ দেখি।

Tika.—‘অথ’ অনন্তরম্—ইতি ক্রমিণ কাঞ্চকৌ কৈকীদীপান্तरमपि कथितुं प्रवृत्ते सति रामः आह—‘अतःपरं मातुः परिवाद’ विद्यमानदीपमपि ‘श्रीतु’ न द्रच्छामि। ‘महाराजस्य तु वृत्तान्तः’ वार्त्ता अभिधीयताम् तावत् ‘कथ्यताम् एव’ [‘तावत्’ इत्यत्र अवधारणेऽव्ययम्]। ततः काञ्चकी कथयति—श्रीकादिति।

অন্বয়ঃ—শ্রীকাত্ অবচনাৎ ( হিতীঃ ) রাজা ( অহ ) হৃদে নৈব বিসর্জিতঃ । চ নৃপতিঃ কিমপি অভিमतম্ ( ইত ) মোহ গতঃ ( ইতি ) মন্যে । [ যদা—নৃপতিঃ মোহ গতঃ । এতচ্চ কিমপি অভিमतं মন্যে ] ।

ব্যাখ্যা—‘শ্রীকাত্’ কৈকীবাঞ্চজন্যাত্ দুঃখাত্ হিতীঃ, ততঃ শ্রীকাবিগাত্ ‘অবচনাৎ’ বাঞ্চরোধাত্ চ হিতীঃ বাঞ্চ্য বিনৈব অহ ‘রাজা’ দশরথেন ‘হৃদে নৈব হৃদস্যগ্রয়ৈব’ ‘বিসর্জিতঃ’ ততঃসমীপে প্রিষিতঃ । ততঃ ‘নৃপতিঃ’ দশরথঃ দুঃখভারনসহমানঃ ‘কিমপি’ অবর্ণনীয়ম্ অথ চ ‘অভিमतম্’ ইত, দুঃখসহনাত্ মৌলী বরমিতি হিতীঃ ‘অভিमत’ ‘মৌহ গতঃ’ প্রাপ্তঃ ইতি ‘মন্যে’ জানামি । যদা—‘নৃপতিঃ মোহ গতঃ’ । এতৎ বস্তু ‘কিমপি’ অনির্বচনীয়মপি ‘অভিमत’ নৃপতিঃ ইত ‘মন্যে’ তর্কয়ামি । মৌহাবস্থায়াং শ্রীকদুঃখবেদনাবাবাত্ । ততঃ রামোবদত্—‘কথ’ [ অথ আশ্রয়ে প্রত্নি বা অব্যয়-মিতত্ ] কিম্ । নৃপতিঃ ‘মৌহমুপগতঃ’ প্রাপ্তঃ । রাজা মোহ গতঃ ? ইতি আশ্রয়-মতঃ অসম্ভব এতৎ । ‘নেপথ্যে’ বৈধরচনাস্থানে লক্ষণস্য ততঃ রামবাঞ্চমুখার্থ্য

कथयति—कथं “कथं मोहमुपगतः” इति ब्रवीषिचित्, तथा एतत् असह्यं मन्यसे चित्, मोहम् असह्यं सम्प्रधार्था आह—‘यदि राज्ञः’ दशरथस्य ‘मोहं न सहसे’ ततः अस्य प्रतीकारस्य इच्छासि दोषिनं दृष्टव्य, ततः ‘धनुः स्पृश’ धारय । ‘दया मा कार्या’ दोषयुक्ते स्वजनेपि दया न कर्त्तव्या । अनन्तरं रामः एतत् वचनम् ‘आकर्ण्य’ श्रुत्वा ‘पुरतः’ अग्रभागे [ ‘पुरतः’ इति अव्युत्पन्नमवायमेतत् । न तु पूर्वशब्दात् अतसुच् प्रत्ययेन निष्पन्नम्—इति दीक्षितकृतायां मनीरमायां स्पष्टमेतत् ] ‘विलोक्य’ दृष्ट्वा आह—अक्षोभ्य इति ।

अन्वयः—केन अक्षोभ्यः ( क्षोभयितुमसाध्यः ) धैर्यसागरः लक्ष्मणः क्षोभितः ( क्षोभं प्रापितः ) । रुष्टेन ( कुपितेन ) येन ( हेतुना ) अग्रतः ( अग्रदेशं ) शताक्षीर्णमिव ( जनशतपरिव्याप्तमिव ) पश्यामि । एकोपि महायोद्धासौ रोषणतया आन्दोलनात् अग्रस्थानं जनशताक्षीर्णमिति मतिं जनयतीति भावः । अन्यत् स्पष्टम् । सर्वं त्वानुष्टुप् छन्दः ॥

### Notes

1. अग्र—An अव्यय meaning अनन्तरम् । Kanchukin was going to narrate further faults of Kaikeyi in the matter. But Rama as a noble one and being as such averse to hear superior's faults stops him saying—अतः परं मातुः परिवादं श्रोतुं न इच्छामि । Here mark Rama's high nobility of mind. परिवाद and परीवाद ( परि + वद + घञ् ) are correct by the rule “उपसर्गस्य घञि अमनुष्ये बहुलम्” । The word परिवाद is significant. It includes विदमानदोष even, and Rama does not at all like to hear any fault of mother, and reverts to know all about his father the महा-राज then.

2. शोकात्, अवचनात्—हेतौ प्रसी । Due to शोक, he was without वचन, and being वचनहीन, he sent me to you through हस्तसंज्ञा ॥ हस्तेन has thus करणे श्या ।

3. विसर्जितः—वि + सृज् + णिच् + क्त कर्मणि । विसृष्टः also means the same, comp “विसृष्टपादांनुचरस्व तस्व” । उक्तकर्म here is “अहम्” understood.

4. किमपि—It means something indescribable ; qual. मोहम् or एतत् understood ; see Tika. Comp “काप्यभिख्या तयोरासीत्” and “किमपि किमपि मन्दमासत्तियोगात्”, “किमपि किमपि बहु प्रलपितवान्” । See Tika, for both kinds of constructions here.

5. कथम्—Pt. Ganapati Shastri and Mr. Kale &c., take it to mean “केन प्रकारेण” i. e. how. This is wrong here. For Kanchukin says that due to शोक he fell down unconscious [ शोकात् नृपतिः मोहं गतः ] । Now the cause of मोह being already stated, it is impossible for Rama to ask again about the cause thereof. So take it as an अवयव to mean आश्चर्य i. e. what (!). Comp “कथमुपरतः” and “कथमुज्जयिनीनाम”—in Swapnanataka V. King's मोहगमन was amazing and so intolerable to Rama, so he says—कथं etc. ; or —it is an अवयव denoting प्रश्न i. e. in the sense of किम् ( with surprise behind it ), comp “कथं नु करीयमासुक्तविवाह-कौतुकः”—Kalidasa &c. Also note that Lakshmana takes and understands Rama in this way and says startlingly “कथम् ! ( त्वं ) कथं ( राजा ) मोहमुपरतः इति ब्रवीषि ” i. e. what ! “you say he is fainted down” ; first कथम् is an अवयव meaning what, and the rest is repetition of Rama's word “कथं मोहमुपरतः” । If this is intolerable to you then take up arm to punish the guilty one in this matter ( cp “यदि न सहसे राज्ञी मोहं धनुः स्पृश” ) । Thus this is the natural spirit of the poet. And Explanation in any other way here is unnatural and wrong.



6. अचोभ्यः—चोभयितुमयोग्य इति चोभ + णिच् + यत् = चोभ्यः to be agitated. न तथा, नञतत्। qual. लक्षणः। He is not only अचोभ्य like a sea, but himself धैर्यसागरः as well. If such a one is disturbed then like a sea it will flow in many ways and wash or crush all before him.

7. रुष्टेन—This is equivalent to रुद्धेन। qual. येन। See Tika.

8. अगतः—अग + शस् ( रया ) + तसि = अगतः i. e. अगस्थानम्। Here तसि comes in place of द्वितीया, compare the varttika “आद्यादिभ्य उपसंख्यानम्” and it is an आकृतिगण। अवाय - but obj. of पश्यामि ॥ शताकीर्णम्—आ + कृ + क्त = आकीर्णं scattered, crowded. शतेन ( जनेन ) आकीर्णम्। Pred to अगतः। Construe - अगतः (अगस्थानं) शताकीर्णमिव पश्यामि। Or construe—येन रुष्टेन अगतः (अगभागे) [वर्तमानः स्थानं] शताकीर्णमिव मन्ये। This is due to his आन्दोलन and quick movements here and there on and on. Such a strong योद्धा appears as many at a time due to his quick movements and change of places. Compare “एकोदाशरथिः कामं यातुधानाः सहस्रशः। ते तु यावन्त एवाञ्जी तावद्य ददृशे स तैः” - Raghu, and also Kirata XIV sl. 58, where गणसु see Arjuna as facing one and all, though alone. This shows Lakshmana was angry and himself alone ready and capable to fight out hundreds of fighters.

( ततः प्रविशति धनुर्वाणपाणिलक्ष्मणः )

लक्ष्मणः ( सक्रोधम् )—कथं ‘कथं मोहमुपगत इति’।

यदि न सहसे राज्ञो मोहं धनुः स्वः श मा दया  
स्वजननिभृतः सर्वोऽपि व मृदुः परिभूयते।

अथ न रुचितं मुञ्च त्वं मामहं कृतनिश्चयो

युवतिरहितं लोकं कर्त्तुं यतश्छलिता वयम् ॥ १८ ॥

( Then enter Lakshmana with bow and arrow in hand )

Lakshmana (with wrath) — what, (you say) “what he has fainted down” ! If you cant tolerate King Dasaratha's swoon, then have recourse to bow ( for remedy ) and don't stick to compassion. Those who are forgiving and compassionate on his relatives are thus overpowered. If this is not agreeable to you, then let me have leave (to tackle the situation), and I am determined to make the world free of youthful ladies, for we are deceived by them.

Beng. — ( তারপর ধনু ও বাণ হস্তে লক্ষ্মণের প্রবেশ ) লক্ষ্মণ (সংক্রোধে) — “কি রাজা মোহগ্রস্ত হইয়াছেন” এই কথা বলিতেছেন ? যদি রাজার মোহ অসহ্য হইয়া থাকে, তবে প্রতীকারের জন্ত ধনু ধারণ করণ, দয়াপ্রকাশ করিবেন না। নিজজনে ক্রমাযুক্ত সকললোকই এই ভাবে পরাভূত হইয়া থাকে। যদি এটা আপনার রুচিকর না হয় তবে আমাকেই ছাড়িয়া দিন, আমি জগৎকে যুবতিরহিত করিতে সঙ্কল্প করিয়াছি, কারণ আমরা যুবতি কর্তৃক ছলিত হইয়াছি।

Tika. — ‘লক্ষ্মণঃ সক্রোধম্’ ক্রোধেন সহ বর্त्মান্ তত্ যথা তথা আহ — ‘কথম্, “কথং মোহমুপগতঃ রাজা” ইতি ত্বং বদসি। যদি এবং বদসি চেৎ তদা —

অন্যঃ — যদি রাজাঃ মোহং ন সহসে ( তদা ) ধনুঃ স্পৃশ, দয়া মা কাৰ্য্যা। স্বজননিমিত্তঃ স্বেদঃ সর্বোপি এবং পরিভূয়তে। অথ ( এতৎ ) ন ( তে ) রুচিতং, ( তদা ) ত্বং মাং মুঞ্চ। অহং লোকং যুবতিরহিতং কৰ্ত্তুং কৃতনিশ্চয়ঃ ( ভবামি ), যতঃ বয়ং ( যুবত্যা কৈকেয়া ) ছলিতাঃ।

বাখ্যা — ‘যদি রাজাঃ’ দশরথস্য ‘মোহং ন সহসে’ স অসম্মতঃ, তদা তত্-

प्रतिकाराय अपराधिनं प्रति 'धनुः स्पृश' धनुः धारय, अपराधिनमत्र दृश्य । 'दया च माकायां' न विधातव्या । दयाप्रकाशे दोषमाह—'स्वजने निभृतः' निरतः, जमी इत्यर्थः, स्वजने दयापरवशः तथा 'मृदुः' अतीक्षाः 'सर्वः अपि' जनः 'एवम्' अनेन प्रकारेण राज्य-नाशादिक्रमेण 'परिभुयते' प्रपीड्यते अन्यैः लोकैः इति शेषः । 'अथ' पक्षान्तरे 'एतत् वस्तु' तुभ्यं 'न रुचितम्' न अभिलषितं चेत् तदा 'त्वं मां मुञ्च' यद्यच्छेत् कर्तुं धनुर्धारयितुञ्च अनुजानीहि । अनुज्ञाति किं करिष्यामि इति पृच्छसि चेत् तदा शृणु—'अहं लोकं युवतिरुद्धितं कर्तुं कृतनिश्चयः भवामि । कुत एतावान् तव सङ्कल्पः इत्यवाह—'यतः' यस्मात् हेतोः वयं युवत्या कैकेया एव 'कृलिताः' स्वाधिकाशात् वञ्चिताः । ततः अपराधिनीं युवतिजातिं निर्मूलयामि इति भावः । [ हरिणीहृतम् । लक्षणं यथा— "न समरसला गः यङ्वेदैह्यैर्हरिणीमता" ] ॥

### Notes

1. धनुर्वाणपाणिः—qual. लक्षणः । धनुश् वाणश्च, धनुर्वाणम्, or धनुर्वाणे (with द्रव्यविवक्षा) ; समाहार comes by "जातिरपाणिनाम्", or इतरतरङ्गम् । तत् पाणौ यस्य, बहु । By the rule "सप्तमीविशेषणे बहुव्रीहौ" such वाधिकरणबहु—is sanctioned in Panini-grammar and that the सप्तम्यन्त word in a बहुव्रीहि is to be placed first. But here the सप्तम्यन्त word पाणि does not lead. This is due to the varttika "प्रहरणार्थेभ्यः परे निष्ठासप्तम्यौ" ।

2. कथम् &c—See ante.

3. मा दया—मा is a negative particle. Construe—दया मा कायां । For uniformity of प्रक्रम, मा दयाम् would have been better here.

4. धनुः स्पृश—It means touch or hold bow, i. e. punish the guilty in the matter.

5. स्वजननिभृतः—lit निभृत means 'concealed' "let at ease"

etc ; thence here it means silent or forgiving ; स्वजने निमृतः (निस्रव्यः or क्षमी) सुपसुपा । Not only such, but मृदुः (lenient person) too. qual सर्वः । Such lenient and स्वजनक्षमी person is overpowered by others ; परि + भू + लट्ते कर्मणि = परिभूयते is defeated. An over-lenient one is always attacked, so to rise, one should be both lenient and stern as time demands it—"मृदुर्हि राजा सततं लङ्घ्यो भवति सर्वशः" "Mahabharata "मृदुर्हि परिभूयते"—Ramayana. "तेजः क्षमा च नैकान्तं कालञ्च महीपतेः"—Magha etc.

6. रुचितं—रुच + क्त कर्मणि । Is agreeable. Construe—एतत् ते न रुचितं यदि &c.

7. मां सुच—let me have leave and I will do the remedy.

8. कृतनिश्चयः—निश् + चि + ञप् भावे = निश्चयः 'determination' कृतः निश्चयः येन, बहु । Comp. "तस्मादुत्तिष्ठ युद्धाय कृतनिश्चयः"—Gita. I am determined to make the लोक as युवतिरहित ।

9. युवतिरहितम्—युवति is fem. of the base युवन् by the Panini rule "युनक्तिः" । And युवती ending in दीर्घ is from यु + शठ् + डीप् स्त्रियाम् । युवत्या रहितम् । इतत् । Pred to लोकम् । As this calamity is due to the young lady Kaikeyi so Lakshmana furiously determines to make the world free of युवति ।

10. Remark.—लक्ष्मण is intolerant of अन्याय on his father and brother specially, and determines to take serious step against this be she his mother or any other relative. But we will see in the next sentence that Sita in her naturally calm and feminine temperament takes this as a sorrowful undesirable incident ; comp "आर्यपुत्र, रोदितव्यो कालो सौमित्रिणा धनुः गृहीतम्" ।

सोता—अय्यउत्त, रोदिदव्वे काले सोमिस्सिणा धणू गहीदं ।  
अपुव्वो खु से आआसो [ आयंअपुत्त, रोदितव्वे काले सोमिस्सिणा  
धनुर्गं हीतम् । अपूर्वः खलु अस्यायासः ] ।

Sita—Noble husband, Lakshmana, son of Sumitra has taken up arrow at the time for weeping; unprecedented indeed is his enterprise.

रामः—सुमित्रामातः, किमिदम् ।

Rama—Ho son of Sumitra, what is this ?

लक्ष्मणः—कथं कथं किमिदं नाम ?—

क्रमप्राप्ते हृते राज्ये भुवि शोच्यासने नृपे ।

इदानीमपि सन्देहः किं क्षमा निर्मनस्विता ॥ १८ ॥

Lakshmana—What, what, “what is this”? When the kingdom got in turn of accession is snatched away and the King (Dasaratha) is placed in a pitiable plight, even then you are inactive (as to remedy); is it forgiveness, or is it want of mental pluck ?

रामः—सुमित्रामातः, अस्मद्राज्यभ्रंशो भवत उद्वेगं जनयति । आः अपण्डितः खलु भवान्—

भरती वा भवेद्राजा वयं वा ननु तत् समम् ।

यदितेऽस्ति धनुःश्लाघा सा राजा परिपात्यताम् ॥ २० ॥

Rama—Ho Sumitra's son, our loss of kingdom urges you to action. Ha! you lack in judgment. It is all the same whether Bharata or I am the King. If you arrogate of your

skill in archery then let that King ( Bharata ) be protected ( or-safeguarded ).

লক্ষ্মণঃ—ন শক্নোমি রোষং ধারয়িতুং । ভবতু ভবতু ।  
গচ্ছামস্তাবত্ । ( প্রস্থিতঃ ) ।

Lak.—I cant check my anger. However I will go away.  
( He just begins to go out )

রামঃ—( আত্মগতম্ ? )

ত্বৈলোক্যং দুগ্ধকামেব ললাটপুটসংস্থিতা ।

শ্ৰুকুটিলক্ষণস্যেষা নিয়তীব ব্যবস্থিতা ॥ ২১ ॥

( প্রকাশম্ ) সুমিত্রামাতঃ, ইতস্তাবত্ ।

Rama—This frown of Lakshmana, which is fixed like providence's dispensation and has appeared on his forehead is about to consume all the there worlds. Ho Sumitra's son, do come here.

লক্ষণঃ ( প্রত্যাভূত্ব )—আর্য্য অয়মস্মি ।

Lak.—( turning back ) Noble one, here am I ( come ).

Beng.—গীতা—আর্য্যপুত্র, রোদনযোগ্যকালে স্মিত্রাপুত্র লক্ষণ  
ধনুধারণ করিয়াছে । এর উত্তোগ অপূর্ব বটে । রাম—স্মিত্রাপুত্র,  
একি । লক্ষণ—কি কি “একি” বলিতেছেন—ক্রমপ্রাপ্ত রাজ্য অপহৃত  
হইলে এবং রাজা দশরথ শোচনীয় অবস্থায় উপনীত হইলেও, এখনও  
প্রতিকারের প্রতি উত্তোগাভাব, এটা কি ক্ষমা অথবা মনুষ্যত্বহীনতা ।  
রাম—স্মিত্রাপুত্র, আমাদের রাজ্যনাশ তোমার উত্তোগ উৎপাদন  
করিতেছে । আঃ, তুমি বিবেকহীন—ভরত বা আমি বেই রাজা হই—  
হুই সমান, যদি তোমার ধনুৰহস্তার হইয়া থাকে তবে নূতনরাজা ভরত

रक्षितं होक् । लङ्गण—रागं सामलाहते पारि ना । आच्छा वेशः, आमि तवे याई ( गवेमात्र प्रस्थान ) । राम—नियतितुल्य अव्यर्थं लङ्गणेर एहं क्रुक्त्वा तारं ललाटे आविर्भूतं हईया पृथिवीं दग्धं करिते चाहितेहे । श्रुमित्रापूत्र, एताने आहैग । लङ्गण—आर्या, एहं आमि आसिराहि ।

Tika.—महाराजस्य मोहप्राप्तौ, आर्यपुत्रस्य राजानाशाच्च 'रीदितव्यं काले' रोदनयोग्यं सुहृत् 'सौमित्रिणा' सुमित्रापुत्रेण लङ्गणेन [ वाङ्मादिलात् सुमित्राशब्दात् इञ् ] प्रतिकाराय 'धनुर्गृहीतम्' । 'अस्य आयासः' उद्योगः 'अपूर्वं एव' अदृष्टपूर्वः । कथं कथम् [ आविर्गमं सम्भूमे वा द्विरुक्तिः ] वदसि "किमिदं नाम" इति । तव एवंविधं भाषणमयुक्तम् तत्कारणं शृणु ॥

अन्वयः—क्रमप्राप्ते राज्ञी हृते ( सति ) भुवि नृपे शोच्यासने ( सति ) इदानीमपि ( प्रतीकारे ) सन्देहः ( अनध्यावसायः दीलायमानचित्तत्वम् ) । किम् एषा क्षमा ( उत ) निर्मलनखिता ( भवति ) ।

वाख्या—'क्रमप्राप्ते' पितृपितामहक्रमेण 'प्राप्ते' न्यायतः लब्धे राज्ञी तव स्वभाग-भूते राज्ञी इत्यर्थः 'हृते सति' वलात् अन्यायतः आहृते सति, एवं करणेन 'नृपे' दशरथे मोहयसि च सति इत्यर्थः 'इदानीमपि' एतदवस्थायामपि ते 'सन्देहः' प्रतीकारे अनध्यावसायः स च अनध्यावसायः, तव "सुमित्राभातः किमिदम्" इति वचनेन सूचितः । एषोऽनध्यावसायः किं 'क्षमा' दया स्यात् उत 'निर्मलनखिता' मनुष्यत्वहीनता वा स्यात् इति न सम्यग्ज्ञानमि । ततः राम आह—हे 'सुमित्राभातः अस्मद्राज्याश्वंशः' मद्राज्यानाशः भवतः 'उद्योग' समुद्योग 'जनयति' उत्पादयति । किन्त्वत्र 'भवान्' अपस्थित एव विचारमूढः प्रतिभासि [ 'आः' इति कोपे अवयवम् ] ।

अन्वयः—भरतः वा भवेत् राजा वयं ( अहम् ) वा राजा ( भवेयम् ) — ननु तत् समम् ( स्यात् ) । ( किन्तु ) यदि ते धनुःश्लाघा अस्ति ( धनुर्विषये अहङ्कारी विद्यते ) ( तदा ) स राजा ( नवीनो राजा भरतः ) परिपाल्यताम् ( त्वया रक्ष्यताम् ) ।

ततो लङ्गणः कथयति—'अहं रोष' क्रोधं 'धारयितुं' नियन्तुम् 'न शक्नोमि' । अतः

‘गच्छामः तावत्’ गमिष्याम्येव [“अस्मदोदयोश्च” इति सूत्रेण एकाधे बहुवचनम्] ।  
[ “भवतु” इति अवयवमेतदत्र । आवेगे हितम् ] ॥

ततो रामो ब्रूते—अन्वयः । ललाटपुटसंस्थिता एषा लक्षणस्य भुक्तुः, बाधस्थिता  
नियती इव, वैलोक्य दग्धुकामा इव ( भाति ) ।

वाख्या—‘ललाटपुटसंस्थिता’ ललाटप्रदेशोदिता ‘एषा’ पुरो दृश्यमाना [“समीप-  
तरधत्ति चैतदोरुपम्” इति वचनात् ] ‘लक्षणस्य भुक्तुः’ एतत् भुक्तुधारणम्  
‘बाधस्थिता’ नियता अवश्यभावी इत्यर्थः ( नियती इव ) नियतिरिव विधिरिव ‘वैलोक्य’  
दग्धुकामा इव’ दहनोद्यता एव । यथा विधिः उद्देश्यं प्रति अवश्यमेव गच्छति तथा  
अस्य एष भूवन्मोपि दहने अवश्यं प्रवृत्तः इति भावः । अनन्तरं लक्षणं क्रोधात्  
वारयितुमाह—‘सुनिवासात्’, इतः तावत् आगम्यताम् त्वया ।

लक्षणञ्चाह—‘आर्थं अयमस्मि’ आगती भवामि ।

#### Notes

1. रीदितव्ये—रुद + तव्य कर्मणि = रीदितव्य fit to be lamented on.  
Prof. Shastri makes तव्य here as अधिकरणे बाहुलकात् । But this is  
unnecessary here. तस्मिन् । Qual. काले । Now Dasaratha fainted  
down and yourself (Rama) has lost his legitimate राज्य । So the  
time was fit for lamentation and it was a sorrowful incident  
that even now Lak. takes up bow for remedy. This is unpara-  
lleded nodoubt.

2. सुनिवासात्—सुनिवासात् यस्मै, बहु । तत् समुद्भूतौ । Here want  
of कप् (समासान् in बहुव्रीहि) is rather unusual ; acc. to panini कप्  
here is to come by the rule “नद्वातश्च”—and माट् ends in च् । But  
some scholars including Mm. Shastri think this कप् optional  
after the base माट् । They argue thus—‘मातञ् माट्कमाट्पु वा’ इति  
वाचिके बहुव्रीहौ पठ्युः सम्प्रसारणविकल्पविधायके माट्कमाट्पुद्वयीनिर्देशात् कपो  
वैकल्पिकत्वं बोधयम् । Acc. to commentators of सुगन्धबोधव्याकरण when



स्मृति is implied माद should not become मादक in बहुव्रीहि ( see Act II. infra ) and such are legitimate forms. Bhasa uses such words here and elsewhere ; similarly he uses 'न शक्नोमि रोषं धारयितुम्' in several places ; the word is significantly used here. By reminding Lakshmana of सुमित्रा, Rama wants him to be rather sober controlled and tranquil like सुमित्रा । So Rama says "किमिदम्" what is this i. e. this क्रोध now on your part is not fit ; away with it.

3. कथं कथम् &c—see Tika and ante, under "कथं मोहमुपगतः" &c.

4. क्रमप्राप्ते—“क्रमेण प्राप्तम्, इतत् । तस्मिन् । qual. राज्ञे । The राजा was क्रमप्राप्त so by law of primogeniture it was Rama's own notwithstanding Dasaratha's प्रतिश्रुति for it to कैकेयी । This is Lak's view ; not only is this snatched (हृत), but नृप is in a sad plight for this. This is intolerable and even now you should not say "सुमित्रामातः किमिदम्" ? This चमत्ता will show want of manliness on us. Comp "भवाद्दृष्टाद्येदधिकर्षते रतिं हन्तृहता मनस्विता" —Bharavi.

5. शोचासने—युच + खत् आवश्यक = शोच्यम् pitiable. Here कुल in शोच्य when खत् follows, is barred by the rule "ख्य आवश्यक" । शोच्यम् आसनम् ( अवस्थानं ) यस्य, बहु । Pred to नृपे ( which has भावे औ ) ।

6. सन्देहः—सम् + दिह + घञ् । Here it means indecision as to action i. e. अनधावसायः । This अनधावसायः proves either चमत्ता or निर्मनस्विता here. प्रशस्तं मनः अस्य इति मनुस + विनि मत्वर्थे = मनस्विन् noble

one. निरस्तः मनस्विनः इति निर्मनस्वी, प्रादितत् । तस्य भाव इति निर्मनस्विन् + तल् = निर्मनस्विता want of manliness. See Tika.

7. अस्मद्राज्यभ्यः—अस्माकं राज्याम् । तस्य भ्यः ( नाशः ) । इतत् । Nom to जनयति । Rama sees that Lak. feels his राज्यानाम् as his own ; so for singular as मद्राज्य he says अस्मद्राज्य here. Comp 'यय' वा भवेमराजा' etc. below. Everywhere we have pl. for sing. by the rule "अस्मदो द्वयोश्च" । When Lak. fights for the legitimate due of his brother, Rama takes a liberal view of the situation and says that it is all equal whether I or Bharata is the King here and so तितिचा or चना is best here. So no question of निर्मनस्विता arises. So he emphatically says "भवान् अपाङ्कितः खलु ।" His अपाङ्कित्य lies in not taking this as equally.

8. धनुःश्लाघा—धानुषि or धनुषः श्लाघा । Boast of archery. This line occurs also in Abhi III. 22.

9. भवतु—An अव्यय meaning "well". आवेगं हितुम् । I can't control myself hence I will retire hence, and thus no unpleasantness will arise here.

10. प्रस्थितः—By this the poet means that he has just started when Rama called him back by "सन्निवामातः इतः तावत् ( आगम्यताम् त्वया )" । That is—the क्त here is in आदिकर्मणि । Also compare "चञ्चाल वाला स्तनभिन्नवल्कला तदा वृषराजकेतनसमाललम्बे"—Kalidasa.

11. विलोक्यम्—वयाणां लोकानां समाहारः विलोकी समाहारद्विगुः । ततः चातुर्वङ्गादिवात् स्याथैष्यञ् । Obj of दग्धुम् in दग्धुकामा ॥ दग्धुम् कामो यस्याः, बहु with मलोप by the maxim "तुङ्गासुमनसोरपि" । See also under वक्तुकामा in sak and ante. qual. भुक्तिः ॥ ललाटस्य पुटम् ( पादम् or

स्थानम् ); or प्रशस्तः खलाटः इति खलाटपुटः नित्यतत् । तत्र संस्थिता, सुपुत्रपा ।  
qual. भुङ्कतिः ।

12. नियतीव—नियती + इव । Like fate. As fate is व्यवस्थिता i. e. fixed and predestined in her course as Bhasa and others say ( cp “उद्दामिवकिशोरी नियतिः खलु प्रतीष्टं गच्छति” and “सर्वं कृषा भगवती भवितव्यतैव” &c.), so Lak’s भुङ्कति seems to be preordained to consume विलोकी । The base नियति is like मति, so the proper form here should be नियतिरिव । But नियतीव instead is a शिष्टप्रयोग or आर्षप्रयोग ; or take नियति as क्लिजन्त and then add ऊषि ( वद्वा-दित्वात् ) by the गणसूत्र “कृदिकारादक्लिन्ः” । But this is a far-fetched defence. The reading वियतीव here does not give good sense.

13. Remark—Here also in “लक्षणः—आर्यः अयमग्निः” The stage-direction is faulty ; after the stage-direction “प्रस्थितः” before, here there should be some such word as प्रत्याइत्य in Lak’s speech. So we suggest this emendation here.

N. B.—We also suggest “आत्मगतम्” in Rama’s speech before “वैलोक्यं दग्धुकामिव” ( sl. 21 ) and “प्रकाशम्” before “सुनिवामातः इत-स्तावत्” there.

रामः—भवतः स्थैर्यमुत्पादयता मयैवमभिहितम् । उच्यतामिदानीम्—

ताते धनुर्नमयि सत्यमवेक्षमाण

सुञ्चानि मातरि शरं स्वधनं हरन्तग्राम् ।

दोषेषु बाह्यमनुजं भरतं हनानि

किं रोषणाय रुचिरं त्रिषु पातकेषु ॥ २२ ॥

Rama—I have said this ( or thus ) to create or produce

calmness in you. Now you just say—should I direct my bow on father who is observing truth, or should I let the arrow fall on mother who is securing or taking her own wealth ( of kingdom ), or should I kill my younger brother Bharata who is quite free of any guilt; and among these three sins which is agreeable to you, the enraged one.

Beng.—राम—तोमार चित्तस्थिरता सम्पादनेर जञ्ज आमि एकथा बलिग्राहि । এখন तুমিই বল দেখি—सत्यपालने रत पितार प्रति कि करिया धनुराकर्षण करि, निजधन ग्रहणरता मातार प्रतिई वा कि करिया शरत्याग करि, अथवा दोषेरे बहिर्भूत अर्थात् निर्दोष कनिष्ठ भ्राता भरतके कि करिया हत्या करि; এই तिन पापकार्येरे मध्ये, জুঁজ তোমার নিকটই বা কোন্টা কঠিকর বল ?

Tika.—‘नवतः स्थैर्यम्’ चित्तस्थिरतां रोषाभावम् इत्यर्थः ‘उत्पादयता’ जनयता ‘मया एवम्’ “अपण्डितः खलु भवान्” इत्यादिरूपं वा इत्यादिप्रकारेण ‘अभिहितम्’ कथितम् । त्वया एव तावत् ‘इदानीम् उच्यताम्’ कथ्यताम्—

अन्वयः—सत्यमवेक्षमाणि ताते ( अहं कथं ) धनुः नमयि ( नमये इत्यर्थः ) खधनं हरन्त्याम् मातरि ( वा कथं ) शरं सुञ्चानि, दीपेषु बाह्यम् अनुजं भरतं ( वा कथं ) हनानि ? विषु ( एषु ) पातकेषु रोषणाय ( क्रुद्धाय तुभ्यं ) किं रुचिरम् ( स्वात् ) ?

वाख्या—‘सत्यमवेक्षमाणि’ कैकेये प्रतिश्रुतराजाप्रदानरूपं सत्यं पालयमाने ‘ताते’ पितरि दशरथे ‘अहं धनुः’ कथं ‘नमयि’ नमये योजये इत्यर्थः [ “नमयि” इति आर्षप्रयोगः, “नमये” इति साधुः । अहं विधौ वा लोट् ] । ततः धनुःप्रहारी नास्त्वयि इत्यर्थः ; ‘खधनं’ निजपात्रभागरूपं राजाधनं ‘हरन्त्याम् मातरि’ कथं ‘शरं सुञ्चानि’ पातयानि, मातापि शराघातानर्हा एव इत्यर्थः । तथा ‘दीपेषु बाह्यं’ दीपशयनम् ‘अनुजं भरतं’ कनिष्ठं तदाख्यं भ्रातरं कथं ‘हनानि’ वधेन योजयानि, सोऽपि वधानर्ह एव । एषु ‘विषु पातकेषु’ पापेषुमघैः ‘रोषणाय’ क्रुद्धाय तुभ्यं किं पातकं

‘रुचिरम्’ अभिमतं तत् त्वया एव इदानीम् उच्यताम् । यदि किमपि न रुचिरं तदा धनुः परित्यज्य शान्तीभव । इति कौशलीन धैर्यमापादितो लक्ष्मणो रामेण । वसन्त-तिलकं वृत्तम् ॥

## Notes

1. उत्पादयता—उद् + पद + णिच् + शब्द । Qual. मया understood. I want your चित्तस्थैर्यं, so I said to you “आः अपखितः खलु भवान्” &c. But don’t mind for this. And also consider that to take up arms as remedy against father or mother or brother is impossible. एवम्—Refers to Rama’s speech ‘सुनिवासातः... अपखितः खलु भवान्’ &c. ante.

2. सत्यम् अवचेत्माणे—अव + ईच्छ + शानचकर्त्तरि = अवचेत्माणे observing. Qual. ताते which like मातरि has अधिं ३मी ।

3. नमयि—नम + णिच् + लोट इ । अहं or विधौ लोट । Nom. अहम् understood. The sense is—How can I bend my bow on father ( ताते कथं नमयि ) and he is observing सत्य । But in लोट, इ changes to ऐ, so the proper form here should be नमयै । नम + णिच् is to take आत्मनेपद by “णिचश्च” for the action should somehow benefit the agent Rama here. So नमयि for नमयै is an आर्षप्रयोग । Pt. Shastri however construes here—मयि ( विषये ) ताते सत्यमवचेत्माणे सति धनुः न ( स्यात् ) । But as everywhere लोट् is used ( e. g. सुखानि, हनानि ), so for propriety the 1st line should have a verb in लोट । And as Bhasa uses anomalous आर्षप्रयोग as in Ramayana, Mahabharata &c., so the reading नमयि for नमयै is preferred, here by us.

N. B.—We may also construe here as—मयि सत्यमवचेत्माणे ( सति ) ताते धनुः न स्यात् । That is—‘if I myself volunteer to observe truth

to safeguard my father against his promise of राजा to कैंकैयी, then धनुः should not go on father". From your (Lak's) point of view by क्रमप्राप्ति, kingdom is my due, but if I forego that due to save my father from अधर्म and myself keep his सत्य, then धनुः should not fall on father. In this construction सत्यमवैत्यमात्रे qualifies नयि (which has भावे ङी). This is a simple construction and meets Lak's point of view no doubt; but for propriety's sake we have preferred the reading नमयि here.

3. सुखानि, हनानि—Both take लोट आनि। अहं or विधौ लोट्, as before. See Tika also.

4. स्वधनम् हरन्त्याम्—Though राजा is not कैंकैयी's स्वधन he being the ज्येष्ठपुत्र of दशरथ, still from Rama's point of view, it was her own by father's promise to give it to her son. Comp तस्या लोभः अत्र नाम्नाकं भ्रातृराजापहारिणाम् sl. 15 ante. She is not only माता but also स्वधनं हरन्ती। So she can't be chastised. So he says this. It can't be sarcastic here, for then Rama pours blames on कैंकैयी, which he avoids all along; rather he justifies her action as legitimate. ह + शतृ + ङीप् = हरन्ती। तस्याम्। Qual. मातरि।

5. बाह्यम्—वह्निर्भव इति वह्निस् + यज् or य्य (acc. to Kasika) = बाह्यः outside. तम् Qual. भरतम्। He is not only दौषबाह्य। But अनुज as well, so वधानर्हः।

6. रोषणाय—रुष + युच् कर्त्तरि = रोषणः one enraged. Qual. तुभ्यम् understood. सम्प्रदाने ऽर्थः। See Tika.

लक्षणः (सवाष्पम्)—हा धिक्! अस्मान् अविघ्नायोपाल-  
भसे—

যত্ৰুতী মহতি ক্লেশে রাজ্যে মে ন মনোরথঃ ।

বর্ষাণি কিল বস্তব্যং চতুর্দশ বনে ত্বয়া ॥ ২২ ।

রামঃ—অত্র মোহমুপগতস্তত্রভবান্ ? হন্ত নিবেদিতমপ্রভু-  
ত্বম্ । ( সীতামবলোক্য ) মৈথিলি—

মঙ্গলার্থে জ্ঞয়া দত্তান্ বস্তুলাংস্তাবদানয় ।

করোম্যনৈর্নৃদৈর্ধর্মং নৈবাস্তং নোপপাদিতম্ ॥ ২৪ ॥

Lak.—(With tears)—O Fie. You take me to task by not knowing the real fact. For, I can't have any greed for the kingdom in consideration of the great stricture of residing for fourteen years in the forest, made (by Kaikeyi on thee).

Rama—His Lordship my father fainted down over this fact ? Ha ! he has given proof of his want of control ( over himself ).

(Looking to Sita) Maithili—Do bring me the barks for this august occasion, given by this ( Avadatika ), and I shall practice religion not acquired or done by any other King.

Beng.—লক্ষণ ( বাপসহকারে )—হায় দিক, আমাকে না জানিয়া আপনি তিরস্কার করিলেন, কারণ চৌদ্দ বৎসর বনে বাস করিতে হইবে এইরূপ কঠোর ক্লেশ বিধানকরায় আমার রাজ্যে স্পৃহা নাই । রাম—এই কারণে মাননীয় পিতা মোহপ্রাপ্ত হইলেন ? হায়, তিনি সংঘমাত্যব প্রকাশ করিলেন । ( সীতাকে বিলোকন করিয়া ) মৈথিলি—এই মঙ্গলকালে তবে অবদাতিকাদত্ত বস্তুল আনয়ন কর । আমি অত্র নৃপকর্তৃক অপ্রাপ্ত এবং অসাধিত ধর্ম সাধন করিব ।

Tika.—लक्षणः सवाप्यम् [ वाप्येन सहवर्त्तमानम्, तत् यथा तथा — तुल्ययोगे बहुव्रीहिः ] आह—“हा धिक्” अस्मान् धिक् । धिग्वचनस्य कारणमाह—“अस्मान् अविज्ञाय” तत्त्वतः अज्ञात्वा एव “उपालभसे” तिरस्करोषि त्वम् । तव कारण-मुपलपति यदिति—

अन्वयः—यत् ( यतः ) चतुर्दश वर्षाणि त्वया वने वस्तव्यं किल इति महति क्लेशे ( कैकेय्या ) कृते ( विहिते सति ) मे राज्ये मनोरथः ( स्पृहा ) न स्यात् ।

व्याख्या—‘यत्’ यतः [ एतदर्थे अव्ययमेतत् ] ‘चतुर्दशवर्षाणि व्याप्य [ “कालाध्व-  
नोरत्यन्तसंयोगे” इति व्याप्त्यर्थे रया ] त्वया वने वस्तव्यम् [ वसेः भावे तव्यः ।  
वास्तव्यमिति तु कर्त्तरि तवात् ] स्यातवा किल [ ऐतिह्ये अवायमेतत् ] इति एवं  
प्रकारे ‘महति क्लेशे’ कठोरे दण्डे ‘कृते’ कैकेय्या विहिते सति ‘मे राज्ये मनोरथः’  
स्पृहा न स्यात् भवितुं न सम्भवेत् [ “स्यात्” इति सम्भावनायां लिङ् ] । अतोहं  
ब्रवीमि अज्ञात्वा एव भवान् मां उपालभते । नैषा मे स्वार्था प्रवृत्तिः किन्तु  
अन्यायविरोधी एव मे उद्योगः । ततः रामः कथयति—‘अत’ विषये ‘तवभवान्’  
मान्यो मे पिता ‘मोहमुपगतः’ प्राप्तः । ‘हन्त’ [ कष्टे अवायमेतत् ] भोः कष्टम्  
‘अप्रभुत्वम्’ मनःसंयमाभावः मे पिता ‘निवेदितम्’ मोहगमनेन प्रकटितम् । सीतां  
वलोक्याह—हं मैथिलि, अनया दत्तान् वल्कलान् मङ्गलाय ( प्राप्ते सति ) आनय  
तावत् । अहम् अन्यैः नृपैः न एव अवाप्तं, न ( च ) उपपादितम् धर्मं करोमि ।

व्याख्या—‘अनया’ अवदातिकया दत्तान् वल्कलान् तुभ्यं प्रदत्तान् वल्कलान्  
‘मङ्गलाय’ पितृसत्यपालनरूपमङ्गलव्यापारे प्राप्ते सति आनय तावत् [ ‘तावत्’  
इत्यत्र अवधारणे अवायम् ] । तेन किं ते स्यात् इति चेत् शृणु—‘अन्यैः नृपैः’  
इतिपूर्वं वाल्ये न एव ‘अवाप्तम्’ अधिगतम् न च ‘उपपादितम्’ आचरितं ‘धर्मं’  
करोमि साधयामि । इच्छाक्रुवशीयनृपाः वार्द्धके एव पुत्रे राजाभारं दत्त्वा वल्कवाससः  
भवन्ति, अहन्तु वाल्ये एव चोरवासाः स्याम् इति अन्येन अनाचरितपूर्वं  
धर्ममधुनाहं करोमि । सर्ववान् एप् कन्दः ॥

### Notes

1. यत्कृते etc.—This sloka has been explained differently



by different commentators. Thus M. M. Shastri here construes—"यत् कृते ( येनाद्येन कृते ) महति क्लेशे ( चिन्त्यमाने ) मे राज्ञा मनोरथः न स्यात्" । किंस्वरूपः सः अर्थः इत्याह—'चतुर्दशवर्षाणि त्वया वने वस्तवा' किल' इति" । Mr. Kale here construes—"यत् कृते ( येन कारयेन कृते ) महति क्लेशे ( मम मनसिस्थिते ) मे राज्ञा मनोरथः न, तत् शृणु । चतुर्दशवर्षाणि वने त्वया वस्तवा' किल इति" । In other words their construction and rendering is in short this—त्वया चतुर्दशवर्षाणि वने वस्तवा' किल इति यत् कृते ( यत्करणे ) महति क्लेशे ( चिन्त्यमाने अहमेवमवोचम् ) । ( वस्तुतः ) मे राज्ञा मनोरथः नास्ति । That is, you chide me by not knowing the real fact. The very fact that you are to reside in the forest for 14 years is a great hardship ( क्लेश ) and I pine to think this, really I have no greed for राज्ञा । But all this construction is illiptical and is not causally connected with the previous one. So we have rendered in a different way here. See our Tika. But our construction is all along causally related. "You chide me by not knowing" and in support Lakshmana gives the causes,—यत् (because) चतुर्दशवर्षाणि वने त्वया वस्तवामिति महति क्लेशे कृते ( कौक्या विहिते सति ) मे राज्ञा मनोरथः ( लोभः ) न स्यात्, ( भवितुं न सम्भवेत् ) । This also declares for the first time to Rama that कौक्या has attributed on him the rigour of residing for 14 years in the forest—an unjustifiable condition (which is outside पितृप्रतिश्रुति) । And it gives the main reason of king's मोहप्राप्ति । Hence naturally too Rama says that 'अत्र विषये (at this incident) 'मोहमुपगतः तत्रमवान्' । इन्त तेन 'अप्रभुत्वम्' आत्मनः 'अनीशत्व' 'निवेदितम्' प्रकटितम्" । Rama's motive is, even then the king should not faint down.

He should certainly take this incident calmly and should not be so mentally weak. Hence for this logical and natural connection we prefer this construction of ours.

2. Remark—A stage-direction as “सीतां विलीका” &c. is necessary in Rama’s speech before मैथिलि &c. otherwise the sudden utterance of “मैथिलि” is abrupt and lacks precision.

3. मङ्गलार्थ—To go to forest for पितृसत्यपालन was an object of मङ्गल to रामः। And as this occasion will give opportunity to Rama to practise dharma not done before (at boyhood) by any king, is said as मङ्गलार्थः। मङ्गलस्य अर्थः (प्रयोजनम्)। इत्तम्। तस्मिन्। अधि ७मी।

4. अन्यैः नृपैः न एव अवाप्तम्, न च उपपादितं धर्मं करोमि—नृपैः has अनुक्त कर्त्तरि श्या। आद्य=acquired (आ + आप + क्त कर्मणि); उपपादित =practiced (साधित)। None of इच्छाकुवश practised धर्मं at बाल्य being बलक्वासाः। So Rama’s saying is justified here. करोमि =( कृ + लट्णि ) आचरामि—shall practise. Thus to Rama धर्मं is highest and most meritorious of all. Comp. “धृतं बाल्यं तदायुषं” cp. “इच्छाकृष्णं इच्छालङ्कारस्त्वया धार्यते”—etc.

4. Remark—अनया दत्तान्—qual. बलक्वान्। See ante. Rama perhaps infers these as given by अवदातिका, from अवदातिका’s speech before—“भर्तः किं नु खलु शोभतेन शोभते इति कोतूहलेन आवहानि”।

सीता—गच्छतु अयमउत्तो [ गृह्णात्वार्थपुत्रः ] ।

Sita—May my husband take these barks (from my body).

रामः—मैथिलि, किं व्यवसितम्।

Rama—Maithili (Sita), what will be your duty (in my absence).

सीता—एषं सहधर्मचारिणीकृत्स्नं अहं [ ननु सहधर्मचारिणी खल्वहम् ] ।

Sita—I am indeed your co-partner in religious duties.

रामः—मयैकाकिना किल गन्तव्यम् ।

Rama—I am to go alone (in the forest).

सीता—अदोऽहं खलु अणुगच्छामि [ अतो नु खल्वनुगच्छामि ] ।

Sita—For this reason indeed, I will follow thee.

रामः—वने खलु वस्तव्यम् ।

Rama—You are to reside in the forest.

सीता—तं खलु मे पासादो [ तत् खलु मे प्रासादः ] ।

Sita—That indeed is palace to me.

रामः—श्वश्रूश्चशुरश्वश्रूषापि च ते निर्वर्त्तयितव्या ।

Rama—Service to mother-in-law and father-in-law is to be done by thee.

सीता—एषं उद्दिशिअ देवदाणं पणामो करीअदि [ एनामुद्दिश्य देवतानां प्रणामः क्रियते ] ।

Sita—As regards her (i. e. mother-in-law) I offer my salutation to the Gods (for her safety).

रामः—लक्ष्मण, वार्यतामियम् ।

Rama—Lakshmana, let she be prohibited from going.

लक्ष्मणः—आर्य्य, नोत्सहे स्नाघनीये काले वार्यितुमत्र-भवतीम् । कुतः—

অনুচরতি শশাঙ্ক' রাহুদোষেপি তারা  
পততি চ বনবৃক্ষে যাতি ভূমি' লতা চ ।

ত্বজতি ন চ কৰিণুঃ পঙ্কলগ্ন' গজেন্দ্র

ব্রজতু চরতু ধর্ম' ভক্তানাথা হি নাথঃ ॥২৫॥

Lak.—Noble Sir, I can't heartily forbid her ladyship (Sita) at this moment laudable for her (service to husband). Do you ask why (or—how) ?—The star (Rohini) follows the moon though engrossed by Rahu ; and a creeper falls down on the earth when a forest-tree itself goes down ; so also a she-elephant does not forsake an elephant got immersed in the mud. Let her (hence) follow thee and observe religion ; indeed women have husbands as their only lord or God.

Beng.—সীতা—আর্য্যপুত্র গ্রহণ করুন । রাম—মৈথিলি, তোমার এখন কি কর্তব্য হইবে ? সীতা—কেন, আমি ত তোমার সহধর্ম-চারিণী । রাম—কিন্তু আমায় ত একাকী (বনে) যাইতে হইবে । সীতা—তাইত, তোমার অনুগমন করিব বটে । রাম—তোমায় তবে বনে বাস করিতে হইবে । সীতা—বনই আমার প্রাসাদ । রাম—কিন্তু তোমার ত স্বাস্থ্য ও শ্বশুরের শুশ্রূষা করা দরকার । সীতা—মাননীয় স্বাস্থ্যকে উদ্দেশ্য করিয়া ( অর্থাৎ তাঁর নিরাপত্তার জন্ত ) দেবতাদের প্রণাম করিতেছি । রাম—লক্ষণ, একে ( যাইতে ) বারণ কর । লক্ষণ—আর্য্য, এই ( স্বামীসেবার ) শুভকালে আমি একে বারণ করিতে ইচ্ছা করি না । কারণ, চন্দ্র রাহুগ্রস্ত হইলেও ( তদীয় ভাৰ্য্যা রোহিণী ) তারা তার অনুগমন করে, বনবৃক্ষ ভূপতিত হইলে লতাও ভূমিলুপ্তিত হয়, পঙ্কলগ্ন হাতীকে, হস্তিনী কখনই ত্যাগ করে না ।

हेनि अनुगमनं ७ क्षत्रीयव्रतं कुरुन, नात्रीगणेश प्रतिहे एकमात्रं नाथं  
( वा ज्ञेयम् ) ।

Tika—सीता आह—‘आर्ध्यापुत्रः’ मे स्वामी वल्कलान् ‘गृह्णातु’ समगात्रात्  
उन्मुखा गृह्णातु [ प्रार्थनायाम् इच्छायां वा लोट ] । ततः सहचानुभां  
दत्तायां सीतायां राम आह—हे मैथिलि, अधुना मयि वनं गते सति ‘किं व्यवसितम्’  
[ वि + अव + सो + क्त नपुंसके भावे ] कर्म, कर्त्तव्यमिति यावत् ते स्थात् वा भवेत् ।  
ततः सीतावदति—‘ननु [ स्त्रीकारि अवधारणे वा अव्ययम् ] सहधर्मचारिणी खलु’  
एव अहम् । अतः धर्मानुरोधात् त्वामिव अनुगच्छामि । ततो रामो ब्रूते—‘मया  
एकाकिना किल गन्तव्यम्’ वने, यतः लक्षण आह—‘चतुर्दशवर्षाणि त्वया वने  
वस्तव्यम्’ । ततः सीता कथयति—यतः त्वया एकाकिना गन्तव्यम्, तस्मात् कारणात्  
तव साहचर्यार्थम् अहं तवानुगामिनी स्याम् [ अत्र “नु” इति वाक्यालङ्कारे अव्ययम्,  
यतः “खलु” इति अवधारणं गमयति ] । राम आह—‘त्वया वने खलु वस्तव्यम्’ ।  
ततः सीतासानन्दमाह—‘तत्’ वनमेव खलु मे ‘प्रासादः’ प्रासादतल्लयः स्यात् । यत्र  
स्वामी स एव परित्रतायाः स्त्रियः प्रासादः । रामः प्रतिवदति—‘अत्र शृङ्गशृङ्गघा’  
तयोः सेवा ‘ते’ त्वया ‘निवर्त्तयितव्या’ विधातव्या । सीता आह—ननु ‘एनाम्’  
एताम् शृङ्गमुद्दिश्य ‘देवतानां प्रणामः कियते’ मया । देवताः एव ताम् रक्षिष्यन्ति ।  
अनन्योपायो रामः लक्षणं प्रति कथयति—लक्ष्मण एषा सीता गमनात् ‘वार्थ्यताम्’  
त्वया । किन्तु स्वाम्यनुगमनं बहुमन्यमानः लक्ष्मण आह—‘ज्ञाघनीये काले’  
स्वामिमेवायाः उपयुक्ते समये अहमेनां धारयितुं ‘नोत्सहे’ न इच्छेयम् । कुतः  
एवं कथयामि इति पृच्छसि चेत् शृणु—अनुचरतीत्यादि ।

अन्वयः—राहुदोषे ( सतापि ) तारा ( तदीयभार्या रोहिणी ) शशाङ्कम् अनुचरति  
( अनुगच्छति ), वनवत् पतति ( सति ) लता च भूमिं याति ( पतति ) । पङ्कलप्र  
गजेन्द्रं करेणुः ( तत्पत्नी ) न त्यजति ( किन्तु अनुवर्त्तते एव ) । अतः इयं व्रजतु  
धर्मं ( च ) चरतु । उक्तमेवार्थं सामान्येन समर्थयति—यतः नाथ्यः भर्त्तृनाथाः  
भवन्ति ‘हि’ एव । स्वामी एव तासां सेव्यः । अतः इयं गच्छतु ददानोमिति  
मी मतिः ॥

Notes.

1. गृह्णातु—ग्रह + लोट तु । प्रार्थनायाम्, इच्छायाम् वा लोट । Sita wishes that her husband should take off the barks from her body, for these are already worn by her. But as the poet wants these to be both on her body and on Rama as well, So before these are taken off Rama asks about her determination and line of action. Thus says he “नैदित्ति किं [ ते ] व्यवसितम् ( भवेत् )” । व्यवसितम् ( See Tika ) with ननुसके भावे क will mean-work or कर्त्तव्य । As Rama is resolved to धर्माचरण, not practised by any of his predecessors, so Sita too as his सहधर्म-चारिणी will do all that is befitting a noble and ideal lady. To her, husband is all-in-all ; and वन will be a प्रासाद to her because husband is there. Mark how noble she is.

2. सहधर्म &c.—सह is an अव्यय here meaning सहश । सह ( सहशः ) धर्मः सुप्सुपा । सहधर्मं चरति या सा इति सहधर्मं + चर + णिनि साधुकारिणि स्त्रियाम् । For सह as सहश, compare Bhattoji's remark “सहशब्दः सहशवचनोप्यस्ति । सहशः सखाया सखीति यथा” । Being your सहधर्मचारिणी, I must follow you specially when you are alone. Here “ननु” is an अव्यय denoting स्त्रीकार ; or it emphasises the whole sentence—“सहधर्मचारिणी खल्वहम्” ।

3. मया एकाकिना—एक + आकिन् ( असहाये ) = एकाकिन् । तेन । Qual. मया । From Lak's speech “चतुर्दशवर्षाणि वने वसव्यम् त्वया” ( न तु अन्येन )—this is the natural generalization of Rama.

4. नु—Here it is वाक्यालङ्कारे श्रुवाय । For its general senses of पृच्छा or विकल्प does not at all suit us here.

5. खलु—अवधारणे अव्यय ।

6. तत्—Refers to वन । वन is to her प्रासाद ॥ प्र + सद + घञ् gives प्रासाद in the sense of palace by “सादकारयोः कृत्विने” ।

7. निर्वर्त्तयितव्या—निर + हत + णिच् + तवा कर्मणि । Its अनुक्त कर्त्ता takes षष्ठी optionally by the rule “कृत्यानां कर्त्तरि वा” । So त्वया is also correct here.

8. एनाम्—Prof. Kale reads एताम् ; perhaps because we have no एतद् or इदम् here before. But sometimes अन्वादेशे एन for एतद् or इदम् is violated in Mahabharata, in Kalidasa etc. See Rag. VI. Sl. 26, or Bh. II. 22 ; or sometimes एन is taken as an independent word in this sense. Anyhow एनाम् refers to अश्वम् and it is placed or mentioned first in अश्वम् अश्वरथशृषा for she is more honoured like माता, and her सौवा like mother's सौवा is to be primary acc. to Shastras. The poet besides deliberately foreshadows अश्वर's absence and thus makes Sita refer to अश्वम् only ; and for her safety she offers salutation to देवता ।

9. द्वाघनौये काले—To serve husband in right and praise-worthy time is laudable indeed and rarely comes to a lady. So Lak. wants this opportunity not to go unheeded, for the star ( तारा ) Rohini &c, follow शशाङ्क even when there is राहुदोष on चन्द्र । The inanimate लता too follows her resort the वनहृत् in its peril, the irrational करिषु too does the same, so Sita as a rational one should do this.

10. राहुदोषे—भावे ॐमी । In spite of राहुदोष or विपद्, the तारा रोहिणी follows the moon ( शशाङ्क ) । Comp. “शशिना सह याति कौमुदी

सहमेधेनतडित्प्रलीयते । प्रमदा पतिवर्त्मगा इति प्रतिपन्नं हि विचितनैरपि”—  
Kumara.

11. पतति—पत + शतृ । तस्मिन् । Pred. to वनद्वन्द्वे (wh. has भावे ३मी ) ।

12. पङ्कलग्नम्—पङ्कलग्नः, सुप्तसुप्ता । तम् । Qual. गजेन्द्रम् । As such a विपद्ग्रस्त गजेन्द्र is not forsaken by his mate ( करैश्च = a she-elephant), so Sita should not forsake you in your perilous time.

13. व्रजतु, धर्मं चरतु—प्रार्थनायां लोट् वा प्राप्तकाले लोट् । This is the moment for her अनुगमन and धर्माचरण by serving the husband.

14. हि—अवधारणे अवयव or it may also denote ऐतौ अवयव । “हि ऐतावधारणे” ।

15. भर्तृनाथाः—भर्ता नाथः यासाम्, बहु । Pred. to नार्थः । To a नारी, her husband is the only master and he should ever be served by her. Comp. “पतिरेका गतिः स्त्रीणाम्” and “पतिकुले ते दास्यमपि क्षमम्”—Sak.

( प्रविश्य ) चेटी—जेदु भट्टिणी । शेवच्छपालिणी अय्यरेवा पणमिअ विस्सवेदि—ओदादिआए सङ्गीदसालादो आच्छिन्दिअ वक्कला आणादा । इमा अवरा अणनुद्ददा वक्कला । निव्वुत्तीअदु दाव किल पओअणं ति [ जयतु भट्टिनी । नेपथ्यपालिन्यार्यरेवा प्रणम्य विज्ञापयति—अवदातिकया सङ्गीतशालाया आच्छिद्य वक्कला आनीताः । इमेऽपरा अनद्धभूता वल्कलाः । निवर्त्तयतां तावत् किल प्रयोजनमिति ] ।



(Entering) Maid—Let my ladyship prosper ; noble Reva, the keeper of the dresses (in the সঙ্গীতশালা) respectfully narrates this—Avadatika have snatched away some barks from the concert-hall. And there are other unworn ones, let your ladyship meet her requirements by these.

রামঃ—ভদ্রে, আনয় । সন্তুষ্টেষা । বয়মর্থিনঃ ।

Rama—Good one, Do bring these. She is delighted (having her purpose served). And we are in need of these.

চৈটো—গচ্ছতু ভদ্রা [গচ্ছাতু ভগ্নতা] (তথাক্ত্বা নিষ্ক্রান্তা) ।

Maid—Let my lord accept these (Retires doing or giving these).

( রামো গৃহীত্বা পরিধতে )

[Rama takes and wears these].

লক্ষ্মণঃ—প্রসীদত্বার্য্যঃ !

নির্যোগাদ্ভূষণান্মালয়াৎ সর্বম্যোঃধং প্রদায় মে ।

চৌরমেকাকিনা বহুং চৌরে খল্বসি মত্সরৌ ॥ ২৬ ॥

Lak.—Be pleased, my noble (brother)—Having (so long) given half of everything such as of apparels, ornaments and and garlands etc, you have now alone worn the bark or bark-garments, you are indeed jealous as regards the bark-garments.

Beng.—( প্রবেশ করিয়া ) অপর চৌর—ভজ্রীর জয় হোক । নেপথ্যরক্ষিকা মাননীয়া রেবা প্রণাম করিয়া বলিতেছে—অবদাতিকা সঙ্গীতশালা হইতে বহুল আনিয়াছিল । আর এগুলি অননুভূত ।

ए द्वारा आपनि आपनार प्रयोजन साधन करन । राम—भद्रे, आन ।  
गीता बढले ठुँठा । आमि एर जग्न प्रार्थी । चेटा—प्रभु ग्रहण करन ।  
( ताहा करिया निज्जास्ता ) । [ राम ग्रहण करिया परिधान करिलेन ] ।  
लङ्गण—आर्य्य प्रसन्न होन् । बसन, डूबण ७ माल्यादि सब हईतेहै  
ए बाब७ अर्क्ष परिमाण आमाके दान करिया, एखन बढल एकाकीहै  
धारण करिलेन । बढल-बिबरे जेर्षाघित हईलेन केन ?

Tika—प्रविश्यादि सर्वम् सुगमम् ।

अन्वयः—निर्योगात् भूषणात् माल्यात् (इति) सर्वेभ्यो मे अर्क्षं प्रदाय, ( अधुना )  
एकाकिना ( त्वया ) चौरं वक्षम् । चौरं खलु मत्सरी अस्मि । व्याख्या—‘निर्योगात्’  
वस्त्रकञ्चुकादिदृष्टाच्छादनात् ‘भूषणात्’ अलङ्कारात् ‘माल्यात्’ गन्धमाल्यात् इति ‘सर्वेभ्यो’  
द्रवीभ्यो ‘मे’ मङ्गं [ सम्प्रदाने ऽर्थी ] ‘अर्क्षं प्रदाय’ दत्त्वा अधुना त्वया ‘एकाकिना  
चौरं’ वल्कलं [ जाती एकवचनम् ] ‘वक्षम्’ गृह्णीतम् । वल्कलविभागविषये तव  
मातृसर्वं दृश्यते इति आश्चर्यमिति, इत्याह—त्वं ‘चौरं’ वल्कलविषये ‘खलु’ एव  
‘मत्सरी’ ईषान्वितः ‘अस्मि’ भवसि ॥

### Notes

1, नेपथ्यपालिनी चार्यरेवा—See ante. She knew of Sita's requirements for वल्कल, so she sends others unenjoyed through Cheti now to serve her propose up to satiety. Thus the poet makes Sita go with these and not put these off, and make Rama also covered with these.

2. सङ्गीतशालायाः and सर्वेभ्यः ( sl. 26 )—अपादाने ५मी ।
3. आच्छिद्य—आ + छिद + ल्यप् । Having snatched.
4. निर्वर्त्यताम्—निर् + क्त + ल्यप् + लोटताम् कर्मणि । Nom (अनुक्तकर्त्ता) is त्वया । When Cheti says to Sita to meet her प्रयोजन with these new ( अननुभूत ) वल्कल । Rama at once says “आनय”,

for—एषा ( सीता ) सन्तुष्टा ( वल्कलधारणेन तुष्टा ), but “वयम् वल्कलहेतोः अर्थिनः” ।

5. तथा कृत्वा = This means “दत्त्वा निष्क्रान्ता” । Cheti retired by giving the वल्कल to Rama.

6. प्रसौदतु — प्र + सद + लोट तु । Nom आद्यः । Lak. tells Rama to be pleased with him by allowing him to go to the forest with him being clad in barks.

7. निर्योगात्—This is a peculiar word used in a peculiar sense for any वस्त्र or covering here. Thus Mm. Sastri says “निर्योगात् वस्त्रकञ्चुकादिरच्छादनात्” । निश्चितं योगोऽस्य इति निर्योगिः, बहुव्रीहि by “प्रादिभ्यो धातुजस्य बहुव्रीहिर्वा चोत्तरपदलोपो वक्तव्यः” । That is which has sure connection ( स'योग ) with another. Here used in the sense of cloth, raiments &c., that come in contact with us. And भूषण is ornament and माल्य is fragrant garland. अपादानि ५मी ।

8. मत्सरौ—मत्सर is ईर्ष्या । तदस्ति अस्य इति मत्सर + इनि मत्वर्थे = मत्सरिन् । Pred. to त्वम understood, Lak. says—Rama is unwilling to part with it, for our poet paints him as धर्मवैर who is ever intent to gather it by denying others even.

रामः—मैथिलि, वार्ययतामयम् ।

Rama—Maithili, let this. ( Lakshmana ) be dissuaded ( from following me ).

सीता—सोमित्ते, णिवत्तोअदु किल [ सोमित्ते, निवर्त्तयतां ( निवर्त्तताम् ? ) किल ] ।

Sita.—Ho Lakshmana son of Sumitra, do thou desist ( from this ).

লক্ষ্মণঃ—আর্য্যে—

গুরোর্মৈ পাদশুশ্রূষাং ত্বমেকা কৰ্ত্তুমিচ্ছসি ?

তবৈব দক্ষিণঃ পাদো মম সব্যো ভবিষ্যতি ॥ ২৩ ॥

Lak.—Noble lady, do you want to serve the feet of my master ( elder brother ) alone ? Let his right foot be thine indeed and the left mine.

সীতা—দৌশ্রদু খু অয়্যতত্তো । সন্তপন্দি সৌমিত্তী [ দয়তাং খল্বার্য্যপুত্রঃ । সন্তপতে সৌমিত্রিঃ ] ।

Sita—Let my husband take pity on him. Lakshmana feels pain ( for thee ).

রামঃ—সৌমিত্রে, শ্রুয়তাম্ । বল্কলানি নাম—

তপঃসঙ্ক্ৰামকবচং নিয়মদ্বিরদাঙ্কুশঃ ।

খলীনমিন্দ্রিয়াশ্বানাম্ গৃহ্যতাং ধর্মসারথিঃ ॥ ২৮ ॥

Rama—Ho Son of Sumitra, be it heard (by thee). These barks (or-bark-garments) are indeed an armour in our battle in asceticism, the goad for elephant-like vows, the reins for horse-like senses and the charioteer to the path of religion. Do take these.

লক্ষ্মণঃ—অনুগৃহীতোস্মি । ( গৃহীত্বা পরিধত্বৈ ) ।

Lak.—I am favoured. (He takes some and wears these).

Beng.—রাম—মৈথিলি, একে বারণ কর । সীতা—সৌমিত্রে, তুমি নিবৃত্ত হও । লক্ষ্মণ—আর্য্যে, আপনিই কি একা আমার গুরুতুল্য জ্যেষ্ঠ ভ্রাতার পাদসেবা করিতে চান ? আপনার সেবার জন্য তার দক্ষিণ পা এবং বাম পা আমার সেবার জন্য নির্দিষ্ট হোক । সীতা—আর্য্যপুত্র,

(এর প্রতি) কৃপা করুন। লক্ষ্মণ (এজ্ঞ) কষ্টে পাইতেছে। রাম—  
সৌমিজে, শোন, এই বঙ্কল—তপোৰূপবৃদ্ধের বর্মস্বরূপ, হস্তিরূপব্রতের  
অঙ্কুশতুল্য, অশ্বতুল্য হস্তিয়ের রশ্মিভূত এবং ধর্মপথের সারথিতুল্য।  
এগুলি গ্রহণ কর। লক্ষ্মণ—আমি অন্তর্গৃহীত হইলাম (নইয়া পরিধান  
করিলেন)।

Tika.—মৈথিলি ইত্যাदि सुगमम् ।

অন্বয়:—তমেকা মে গুরো: (জিহৃৎভাতু:) পাদযুগ্মাং কৰ্ত্তুমিচ্ছসি (কিম)? (ইত্য'  
সেবাবিভাগো ভবতু) —( পতিব্রতায়া: ) তবৈব দক্ষিণ: পাদ: সন তু সর্বো (বামপাদ:)   
ভবিষ্যতি ।

ব্যাখ্যা—স্পষ্টা ॥ ইত্যং সেবাবিভাগে যুক্তি' স্বীকৃত্য সীতা আহ — আশ্রয়পুত্র: 'দয়-  
তামিস' লক্ষণে দয়াপরো ভব। সেবায়াং তমপি অনুসন্ধ্যস্ব। যত: অসী 'সমিত্রি:'  
সুনিবাপুত্রো লক্ষ্মণ: 'সন্তপ্যতে' সন্তাপ' ভজতি। অনন্তর' রাম: সীতাবচন' অঙ্কীকৃত্য  
বদতি—'হে সৌমিত্রে' শ্রুয়তাম্ ত্বয়া। এতানি 'বল্কলানি নাম' খলু [ অব-  
ধারণে অব্যয়ম্ ] ।

অন্বয়:—তপ:সংযামকবচম্, নিয়মদ্বিরদাঙ্কুশ: ইন্দ্রিয়াশ্রানাং খলীনম্ ধর্ম-  
সারথি: গৃহ্যতাম্ ।

ব্যাখ্যা — বল্কলানি 'তপীরূপস্য সংযামস্য' বৃদ্ধস্য কবচ' বর্মভূতম্। এতানি  
এব তপ:সংযয়সংযামি অস্মান্ রক্ষিষ্যন্তি জয়িনয় করিষ্যন্তি। 'নিয়মরূপস্য' ব্রত-  
রূপস্য 'দ্বিরদস্য' দ্বিস্তিন: 'অঙ্কুশ:' বশীকরণযন্তুল্য:। এতানি এব অস্মান্ নিয়ম-  
বিধৌ রক্ষিষ্যন্তি। 'ইন্দ্রিয়রূপাণাম্' অশ্রানাং খলীনম্' রক্ষিঃ, ইন্দ্রিয়সংযমকরণানি  
এতানি। 'ধর্মস্য চ সারথি:' ধর্মপথে সুচালক: 'গৃহ্যতাম্' ত্বয়া [ সর্বত্র বিধি-  
প্রাধান্যাত্ একবচনম্, কচিৎ লিঙ্গভেদ্য ] ॥

### Notes

I. অযম্ বায়া'তাম্—হ + ণিच् + লোট তাম্ কর্মণি। Rama in his  
perplexity appeals to Sita to dissuade Lak. from following  
him. Similarly he appealed to Lak. for prohibiting Sita.

2. निवर्त्तताम्—नि + इत + णिच् + लोट ताम् भावे । But णिच् here is unnecessarily cumbrous and superfluous. So prefer the reading निवर्त्ताम् here which is (नि + इत + लोटताम् कर्त्तरि) and direct, and grammatically simple. Perhaps this was the poet's reading, but changed to निवर्त्तताम् on the analogy of "निवर्त्तताम् किल प्रयोजनम्" ante, where however णिच् is legitimate.

3. मे गुरोः — Lak. claims Rama as his own ज्येष्ठभाता and his पित्रुल्लभ गुरु । By this he establishes his right to serve him and disputes Sita's monopoly to serve Rama. Sita however as a devoted wife had better claim over Rama than Lak. So Lak. gives Rama's दक्षिणपाद for Sita's services (तवैव दक्षिणः पादः भविष्यति, नान्यस्य)—she is his अन्तरङ्ग । And he takes Rama's बासपाद himself being बहिरङ्ग in comparison with the devoted wife Sita (मम सखाः पादो भविष्यति) ।

4. दयताम्—दय + लोट ताम् । Take pity (on लक्ष्मण) ।

5. सन्तप्यते—सम् + तप ( दिवादि ) + लटते कर्त्तरि । Nom. सौमित्रिः । Usually तप दिवादि is in the sense of ऐश्वर्य (तपस्सा), whereas भ्वादि तप has sense of ताप also । But poets violate this and use दिवादि तप in the sense of ताप, cp" कौत्सोऽव बध्वा परितप्यमानः" and "आयामियामासु यामिनीष्यमितप्यते"—Bharavi, and "एवं सन्तप्यमानस्य मे प्रभाता रजनौ"—Kadambari &c. Also see Bhattoji's remark—"अयं धातुरेऽश्वेयं वा तङ्गस्थनौ लभते । अन्यदा तु शब्दविकरणः परस्मैपदी" ।

6. तपःसंयाम &c—कवच is armour ( वस्त्र ) । तपोरूपः संयामः, शाकपार्थिवादि or रूपक । तस्य कवचम् । Pred. to वल्कलानि । विधेयप्राधान्यात् एकवचनम् । See Tika also.

7. नियम &c—नियम एव हिरदः वा नियमरूपः हिरदः ( हृत्सो ) । तस्य

अङ्कः । Pred. to बल्कलानि । विधेयप्राधान्यात् पुलिङ्गकवचनम् । See Tika also. Similarly dissolve and parse इन्द्रियाश्चानां खलीनम् । Com. “इन्द्रियाणि हयान्माहुः”—Katha.

8. धर्मसारथिः—धर्मस्य (धर्ममार्गस्य) सारथिः ( चालकः ) । Pred to बल्कलानि । These being emblems of religion—their very sight makes us pure, self restrained, and elevate us in the path of धर्म । Now understanding Lak's steadfast devotion for him, he gives some of these बल्कल the emblem of धर्म । We say “some” because Sita is already बल्कलयुक्ता—and by the बल्कल now got both Rama and Lak. are to be बल्कलयुक्त । See Tika also. गृह्यताम् ( गृह + लोटताम् कर्मणि ) has connection with these, so takes singular. Plural would have been better here. Also note “विधेयोद्देश्ययोः लिङ्गवचनेषु न तन्वता” ।

रामः—श्रुतवृत्तान्तेः पौरैः सन्निरुद्धो राजमार्गः । उत्साय्यतामुत्साय्यतां तावत् ।

Rama—The citizens who have heard of this incident have choked the high royal way. Let these be dispersed, dispersed.

लक्ष्मणः—आर्य्य, अहमग्रतो यास्यामि । उत्साय्यतामुत्साय्यताम् ।

Lak.—Noble one, I will go in front. Let these be dispersed, dispersed.

रामः—मैथिलि, अपनोयतामवगुण्ठनम् ।

Rama—Maithili, let your veil be removed.

সীতা—জ' অয়ততৌ আশ্বেদি [ যদায্যপুত্র আশ্বেদয়তি ]  
( অপনয়তি ) ।

Sita—As my husband commands ( Removes it ).

রাম:—ভী ভী: পোরা:, শৃণ্বন্তু শৃণ্বন্তু ভবন্ত:—

স্বৈর' হি পশ্যন্তু কলতমেতদৃ বাঘ্যকুলাশ্চৈব'দনৈ'ভবন্ত: ।

নিদোষদৃশ্যা হি ভবন্তি নার্যা যশ্চে বিবাহে ব্যসনে বনে চ ॥২৫॥

Rama—Ho ! Ho ! Citizens, do you all hear—you just look at this wife of mine to your heart's content—you who have faces full of eyes agitated by tears. For in sacrifices, in marriages in perils and in the forest women may be unblamingly looked at.

Beng.—রাম—পৌরগণ এই বুভাস্ত জানিয়া ( আসিয়া ) রাজমার্গ নিরুদ্ধ কবিয়া ফেলিয়াছে । এদের সরাইয়া দাও, সরাইয়া দাও । লক্ষণ—আর্ঘ্য, আমি আগে যাই । ওহে এদের সরাইয়া দাও, সরাইয়া দাও । রাম—মৈথিলি, তোমার ঘোমটা সরাইয়া লও । সীতা—যে আজ্ঞা আর্ঘ্যপুত্র ( সরাইলেন ) । রাম—হে হে পৌরজন, আপনারা শুধুন—বাপ্পদ্বারা আকুলিতনয়নবুদ্ধ বদনে উপলক্ষিত আপনারা ইচ্ছামত এই ( আমার ) বধূকে দেখুন । কারণ যজ্ঞে, বিবাহে, বিপদে ও বনে নারীগণ দৃষ্ট হইলেও দোষের হয় না ।

Tika.—স্মৃত: বচনান্: ধী: সী: তাহধী: 'পৌর:' জ্ঞানপদে: । জ্ঞানপদা: অস্মাক' বনগমনবচনান্: স্মৃতা ইত্যর্থ: ; আগম্য রাজমার্গে সন্নিহিতবল্য: 'রাজপথ' সম্যক্ নিরুদ্ধ' কৃতবল্য: নৈ: । অত: উত্সার্য্যতাম্ অন্যত্র সংলিপ্যতাম্ ত্বয়া ইতি লক্ষ্মণ' প্রতি উত্-সারণী আদিশ: । [ সম্ভবমি আবেগি বা দ্বিহস্তি: ] । তত: লক্ষ্মণ আহ—'অহময়তৌ যস্ম্যামি' মার্গে' চ নিরোধদীন' করোমি । পৌরা: তান্ দ্রষ্টুমাগতা: ইতি জ্ঞাত্বা রাম:



सीतां कथयामास—‘मैथिलि, अवगुह्यनम् अपनीयतां’ त्वया ! सीतायां तथा कृतायाम् सत्यां रामः वदति—‘हे पौराः भवन्तः शृण्वन्तु’ मे वचनम् आकर्णयन्तु [ सम्भ्रमे वा आवेगे हिरुक्तिः ] ।

अन्वयः—वाय्पाकुलाक्षैः वदनैः ( उपलक्षिताः ) भवन्तः एतत् ( मे ) कलव' स्वरै' ( यथेच्छं ) पश्यन्तु हि ( एव ) । हि ( यतः ) नाग्यः यज्ञे विवाहे, वासने ( विपदे ) वने च निर्दोषदृष्ट्या भवन्ति । यज्ञादौ, वनगमनकाले, वने वा तासां दर्शनं दोषो न स्यात् इति हि शास्त्रवचनम् । अन्यत् सुगमम् । उपजातिः ह्रन्दः ॥

### Notes

1. श्रुतवृत्तान्तैः—श्रुतः वृत्तान्तः यैः ते । तैः । Qual. पौरैः । The पौर (=पुरेभवा इति पुर + अण = पौराः citizens) have learnt of our वनगमन and have flocked and crowded the way here. We can't approach on here freely. So Rama says or orders Lak. to clear the road off. उद् + छ + णिच् + लोट् ताम् कर्म णि = उत्सार्थताम् । Nom. त्वया understood and its कर्म is पौरजनः here. Thus पौरवर्गः उत्सरन्तु = त्वं एतम् उत्सारय = त्वया एषः पौरवर्गः उत्सार्यताम् । The verb being sing. we take पौरवर्गः collectively as Nominative. तावत् is an अव्यय in the sense of अवधारण here. The order of उत्सारण of पौरवर्ग is apparent from Lak's speech—“अहमयतो यास्यामि” ; Hence in Lak's speech for “उत्सार्थताम्” we prefer “उत्सरत उत्सरत” । For a further order on Lak's part is out of etiquette and decorum here. Hence indeed we suggest उत्सरत उत्सरत for उत्सार्थताम् in Lak's speech.

2. N. B.—Rama however inferring their wish to have a last and farewell look on all of them, told Sita to remove her veil, so that पौरवर्ग may well look her as well. And to remove blame Rama says that such दर्शन of a lady ( married lady ) .

is not conducive of sin to any one, specially when she is to go to forest or is in peril &c.

3. स्वरम् - ईरणम् ईरः ( ईर + घञ् ) । स्वरः ईरः अस्मिन्, बहु । तत् यथा तथा । Adv. Qual. पश्यन्तु । “स्वेच्छामन्दयोः स्वरम्” । The इति in स्वर + ईर is due to the varttika “स्वादीरेरिणोः” ।

4. एतद् कलत्रम्—There is a pointing here. Refers to his own wife at hand. Comp “समीपतरवति चैतदोरुपम्” । Obj. of पश्यन्तु ।

5. वदनैः - उपलक्षणे श्या by the rule “इत्यभ्युत्पलक्षणे” । Construe—वदनैः उपलक्षिताः भवन्तः ।

6. वाय्पाकुल &c—वाय्पेण आकुली, इतत् । तादृशे अक्षिणी येषाम्, बहु । तैः । Qual. वदनैः । In the final बहु here अक्षि becomes अक्ष with घञ् ( अ ) added by the rule “बहुव्रीहौ सकथ्यन्तोः स्वाङ्गात् घञ्” । The news of the departure to forest made their eyes full of tears and they flocked there.

7. निर्दोषदृश्याः—दृश + क्त्वा भावे = दृश्याम् sight. निर्दोषं दृश्यं यासाम्, whose sight is unsinful, बहु । Qual. नाशं । Construe—यज्ञे विवाहे ...नार्थः निर्दोषदृश्याः भवन्ति । Note also that first हि indicates अवधारण and the 2nd. हेतु । See our Prose. Similarly in वासन ( विपद् ) or in वन ( or वनगमनकाल ) sight of ladies gives no sin to a person.

8. यज्ञे, विवाहे &c—अग्निं ३मी । Compare—“वासनेषु न कृच्छ्रेषु न युद्धेषु स्वयम्बरे । न क्रतौ नो विवाहे वा दर्शने दूष्यते स्त्रियाः” —Ramayana quoted by Mr. Kale.

( प्रविशत ) काञ्चुकीयः—कुमार. न खलु न खलु गन्तव्यम् ।  
एष हि महाराजः—

শ্রুত্বা তে বনগমনং বধূসহায়ং  
 সৌম্ভ্রাত্ৰব্যবসিতলচ্ছ্‌মণানুয়াত্রম্ ।  
 উত্থায় ক্ষিতিতলরেণুরুধিতাঙ্কঃ  
 কান্তারদ্বিরদ ইবোপয়াতি জিহ্বাং ॥ ৩০ ॥

( Entering ) Chamberlin—Ho Prince, you should not go, should not go. Indeed this great old King ( Dasaratha ) hearing of your going to the forest along with your wife as companion and having Lakshmana's following due to his fraternal devotion, has risen up like wild elephant having his body besmeared with the dust on the surface of the earth, and is approaching ( here ).

লচ্ছ্‌মণঃ—আর্য্য—

চীরমাত্রোত্তরীয়াণাং কিং দৃশ্যং বনবাসিনাম্ ।

রামঃ—গতিষ্বচ্ছাসু রাজা নঃ শিরঃস্থানানি পশ্যতু ॥ ৩১ ॥

( ইতি নিষ্ক্রান্তাঃ সৰ্ব্বে ) ॥ প্রথমোঙ্কঃ ॥

Lak.—Ho noble one—what is there worth-looking at of forest-rangers having bark as their garments.

Rama—We having retired ( to the forest ) let the King see our principal places of residence. [Exeunt omnes.] Here ends the first Act.

Beng.—( প্রবেশ করিয়া ) কাঞ্চুকীয় ( বা কঙ্কী )—কুমার, ( বনে ) যাইবেন না, যাইবেন না । এই বৃদ্ধ মহারাজ দশরথ—বধূকে লইয়া আপনার বনগমন ( বিব্র ) গুনিয়া এবং সৌভ্রাতৃহেতু লক্ষ্মণের অনুগমনও জানিয়া, ক্ষিতিতলে ( লুণ্ঠনহেতু ) বস্ত্র গজের ছায় ধূলিধূসরিত

তহু হইয়া এবং উঠিয়া এই দিকেই আসিতেছেন । লক্ষণ—মাননীয়া মহাশয়, বঙ্কলমাত্রবসনপরিহিত বনবাসিদিগকে দেখিবার কি আছে ?  
রাম—আমরা যাইলে রাজা আমাদের প্রধান বিহারস্থান দেখিবেন ।  
( সকলের নিষ্ক্রমণ ) ॥ প্রথম অঙ্ক সমাপ্ত ॥

Tika—ন খলু, ন খলু [ সম্মুখে দিক্টি: । ‘খলু’ ইত্যধারোব্যয়ম্ । তথা চ শাক্তান্তলি “ন খলু ন খলু বাণ: সন্নিপাত্যৌষমন্ধিন্” ইত্যাদি ] ‘গন্তুয়াম্’ ত্বাধুনা বনে যাংবাম্ । যত: ‘এষ’ অত্র আগতপ্রায়: [ ইতি অঙ্ক, ত্বা নির্দেশ: ] ‘হি (জীর্ণ: ) মহারাজ:’ দশরথ: —

অন্বয়:—বধূসহায়ং সৌভাৱব্যবসিতলচ্ স্খানুযাত্ তে বনগমনং শ্রুত্বা চিত্তিতল-  
বৈগুণ্ধিতাঙ্ক: কান্তারদ্বিরদ ইব ( বন্যগজ ইব ) জীর্ণোপি উত্থায় ( ইত ) উপযাতি ।

ব্যাখ্যা—‘বধূসহায়ম্’ বধূ: সীতা সহায়ী ( অনুগামিনী ) যন্ধিন্ তাড়শং বনগমনম্, তথা ‘সৌভাৱেণ’ ভাৱপ্রভা ‘ব্যবসিতা’ চেষ্টিতা বিহ্বিতা ইত্যর্থ: ‘লচ্ স্খণস্য অনুযাতা’ অনুগমনং যত ( বহুব্রোহি: ) তাড়শমপি বনগমনং শ্রুত্বা, বধ্বা লচ্ স্খণেণ চ সাক্ষং তব বনগমনং জ্ঞাত্বা চিত্তিতলরৈগুণি: ‘রুণিত’ লিঙ্গম্ অঙ্কং যস্য তাড়শ: ‘কান্তারদ্বিরদ:’ বন্যহস্তো ইব, শীকাৎ ভূমিলুণ্ঠিত: সন্ ইত্যর্থ: জীর্ণোপি সমধিক: জীর্ণ: সন্ অপি, ‘উত্থায়’ ভূমি: উল্লিতৌম্বলা যুগ্মান্ দ্রষ্টুমিত এব ‘উপযাতি’ আযাতি । অত: তদাগমনপথ্যন্তম্ অপ্যেতচ্চ ইতি ভাব: । প্রদ্বার্ষী-  
বৃত্তম্ ॥ তত: লচ্ স্খণ আঙ্ক—‘বীরমাতৌত্তরীযানাং’ বল্কলমাত্রবসনানাং ‘বন-  
বাসিনাম্’ বনবাসিনাম্ অস্মাকং সম্বন্ধে ‘কি’ দৃশ্যম্’ ন কিমপি দর্শনযোগ্যমস্মি  
ইতি ভাব: । এতদেব বচনং সমর্থয়িত্বা অধুনেব মহারাজাগমনাত্ প্রাগেব, বনগমনং  
স্থিরীকৃত্য রাম: আঙ্ক—‘অস্মাসু গতেষু’ ( সত্সু ) ‘রাজা’ দশরথ: ‘ন:’ অস্মাকং  
‘শির:স্থানানি’ প্রধানবিহারস্থানানি ‘পশ্যতু’ তানি চ দৃষ্টা মন:শান্তি প্রাপ্তৌ চ ।  
দর্শনে শীকপ্রাবল্যাত্ অনর্থ: স্মাত্ ইতি মত্বা মন্যে রাম এবমুবাচ ॥ ‘ইতি সর্বো’  
‘অভিনেতারো জনা: রামসৌতাৱদাতিকালচ্ স্খাৱিহৃদা: ‘নিষক্ৰান্তা:’ রঙ্গমস্মাত্  
বহির্গতা: ইত্যর্থ: । [ প্রাগপি ব্যাখ্যাতমিতত্ ] । ‘ইতি প্রথম: অঙ্ক:’ সমাপ্ত: ।

[ अङ्कः इतिरुद्दिशब्दोऽयम् । अङ्कलक्षणं यथा “नानाभावरसैराढाः यस्य रोहयत्ययान् । नानाविधानसंयुक्तो यस्मात् तस्मादभवेदङ्कः” ] ।

## Notes

1. वधूसहायम्—वधूः ( सीता ) सहायः यस्मिन् । वहु । Qual. वनगमनम् । Sita followed Rama as his सहाय in वनगमन for she as seen before was सहधर्मचारिणी ॥ वनगमनम् is obj. of श्रुत्वा ।

2. सौभ्राव &c.—सु शोभनी भाता, प्रादितत् । तस्य इदम् or तस्य भावः कर्म वा इति सुभाट् + अण् ( युवादित्वात् अण् ) = सौभ्रावम् fraternity or fraternal affection. वि + अव + सो क्त कर्मणि = व्यवसितम् undertaken or done. अनुयात्रा following. लक्ष्मणस्य अनुयात्रा, इतत् । सौभ्राव्येण व्यवसिता, इतत् । सौभ्राव्यवसिता लक्ष्मणानुयात्रा यस्मिन् वहु । Qual. वनगमनम् । Lak. followed Rama simply out of fraternity, there was no compulsion. Mr. Kale here expounds—सौभ्राव्येण व्यवसितः । तादृशः लक्ष्मणः । तस्य अनुयात्रा यस्मिन्, वहु । But we reject this for it yields व्यधिकरण वहु in the last stage. And व्यधिवह् is not sanctioned by Panini in the usual course. It is resorted only when there is no way out ( अगतिक्रमति ) ।

3. उत्थाय—उद् + स्था ल्यप् । Having risen from lying posture on the ground. He lay down on the ground out of शोक that Rama will have to go to forest. His शोक increased when he heard of वधू and Lakshmana's following.

4. चितितल &c.—चिनेः तलम् । तव रेषवः, सुप् सुपा । तेन रुषितम्, इतत् । तादृशम् अङ्गं यस्य वहु । Qual. कान्तारद्विरदः । A वन्यगज्ज out of infatuation rolls on the ground and becomes धूलिधूसरिततनु, so दशरथ out of शोक rolled on the ground and became so. Hence he is compared here with a कान्तारद्विरदः ॥ द्वीरद्वीदन्ती यस्य द्विरदः

elephant, बह्नुः । कान्तारस्य ( वनस्य ) द्विरदः, इतत् । उपमान of महाराजः । Again such a दम्बद्विरद when rises up approaches very gently, so शोकयुक्त दशरथ rose up and approached towards Rama etc. very gently. Hence the poet says “द्विरद इव उपयाति” । Also note that the King was already जीर्णः ( जृ वयोहानी + क्त कर्त्तरि ) i. e. old through age, and it was time for him to retire to the forest by giving राज्य to son ( Cp. “वनगमननिवृत्तिः पार्थिवस्य एव तावत्” ) । And now by शोक he was made more जीर्णः (delapidated), so the poet puts the word in the last line ; and to give out this double significance of this word we have put it twice in our अन्वय and Tika.

5. चोरमाव &c.—चीरमेव ( वल् कलमेव ) इति चीरमावम्, मयूरयांसकादित्वात् नित्यवत् । चोरमाव उत्तरीय ( वासः ) येषाम्, बह्नुः । Qual. वनवासिनाम् (which has सम्बन्धे षष्ठी) । उत्तरीय though means upper garment, here it seems to be used for garment in general. वने वसन्ति ये ते इति वन + वस + णिनि कर्त्तरि साधुकारिणि = वनवासिनः । तेषाम् ॥

6. अस्मात्—भावे ७मी । This shows Rama's decision to go to the forest now.

7. शिरःस्थानानि—शिरस् is the प्रधान अङ्ग, so here शिरस् means प्रधान । Thus Mr. Shastri renders it as “प्रधानावसथानि” (chief places of abode). Following him Mr. Kale also says “प्रधाननिवासस्थानानि” । To avoid शोकवाङ्मुख्य Rama does so and retires to forest before Dasaratha comes there, and not that he disobeys father's order to wait, or goes out without paying respect to his father. Though in Ramayana we see Rama taking leave before departure to the forest, still for dramatic

effect and to drop the scene for the second one, the poet does so deliberately. See II, sl. 4 also. The sense is—let us go and father will console himself by seeing our principal विहारस्थान । Prof. Devadhar renders it as “शिरः सादृश्यानि” i. e. our likeness of head as painted in our turbans—But it is not satisfactory. And I suggest the reading शिरस्त्राणानि here for शिरःस्थानानि । In that case the sense is—we have here left off our princely turbans and helmets ( शिरस्त्राण ), the dress of an aristocrat चत्रिय । Sita as a नवोदा वधू has also left it or other head-ornaments off ( Comp. “किमर्चं विमुक्ताभरणासि” ante. ), and let father see these and remember us in our princely style and the style in which we have retired to the forest, and thus console himself with these that are left here. In ancient times when one was honoured for his विद्या &c. he was adorned with an उष्णीष (see काव्यमीमांसा)—it was a principal dress—so also mention of शिरस्त्राण is significant and seems to be deliberate. In the reading ‘शिरःस्थानानि’, how can it be possible for शोकदीन Dasaratha to see all प्रधानविहारस्थान and console himself. In Act II. we see Dasaratha as “उन्मत्त इव प्रलपन् समुद्रगृहे शयानः” । But our reading saves him this trouble and gives him opportunity to console himself then and there by seeing these their helmets or turbans (शिरस्त्राण) ; these also contrast well with चौर here.

8. Remark—अङ्क is an Act, see Tika, and our notes in Sakuntalam. Here the first act ends, and the second Act will open with Dasaratha mad through शोक for Rama,

# प्रतिमानाटकम्

## द्वितीयोऽङ्कः ।

( ततः प्रविशति काञ्चुकीयः )

काञ्चुकीयः—भो भोः प्रतिहारव्यापृताः । खेषु खेषु स्थानेष्वप्रमत्ता भवन्तु भवन्तः ।

( प्रविश्य ) प्रतिहारी—अयम् ! किं एदम् । [ आर्यम् किमिदम् ( वा किमेतत् ) ] ।

Beng.—(तारपर काङ्चुकीयैर अवेश) काङ्चुकीय—ওহে দ্বাররক্ষায় নিবুল্ল ব্যক্তিগণ ! তোমরা নিজ নিজ স্থানে সতর্ক হইয়া অবস্থান কর ।

( अवेश करिष्या ) अतिहारी—आर्य ! व्यापार कि ? ( or—कि हईयाछ ? )

✓ ( Then enters Chamberlain )

Chamberlain.—Ho guards in charge of the gates ! Please be on your watch in your respective situations.

( Entering ) Gate-keeper ( Portress ) —My lord ! What is the matter ?

Tika.—‘भोः प्रतीहारव्यापृताः’—द्वाररक्षाकर्मणि नियुक्ताः जनाः [ विशेषण-मात्रप्रयोगो विशेषः ] । ‘अप्रमत्ताः’—अवहिलाशून्याः अनवधानरहिताः इत्यर्थः, अतएव सावधानाः इति यावत् ‘भवन्तः भवन्तु’ मुन्तु ॥ किं इदं ज्ञातम् वा वृत्तम् इति शेषः ।



Notes.

1. কাঙ্ক্ষকীয়:—অন্ত:পুরাদিপৰ্য্যবেচনাশীল: হৃদ: ব্রাহ্মণ: । তথাহি—অন্ত:-  
পুরচরো হৃদো ব্রিগো গুণগণান্বিত: । সৰ্বকাৰ্য্যায়কুশল: কাঙ্ক্ষকীত্যভিধীয়তে ।  
কাঙ্ক্ষকী এব কাঙ্ক্ষকীয়: ইতি লক্ষণপ্রত্যয়: ইতি প্রাগ্-ব্যাক্ষ্যাত: ।

2. প্রতিহারব্যাপ্তা:—case of address ; adj—used as a noun ; or  
substantive here. প্রতিহার: হারম্ । লক্ষণযা [ by transference of  
epithet ] হাররচণাম্ । তত্র ব্যাপ্তা: ইদি সহসুপেতি সমাস: । Here the  
word is not প্রতিহারিন্ in the masculine, but প্রতীহারী in the femi-  
nine. For later we have—“মবতি, গচ্ছ” । For details of  
note see প্রতীহাররচী in Act I.

3. অপ্রমত্তা:—adj to মবন্ত: । প্র + মদৃ + ক্ত কৰ্ত্তরি । প্রমত্ত: অনবহিত: ;  
তচ্ছাদন্য ইতি ন্যসমাস: । Careful.

কাঙ্ক্ষকীয়:—এষ হি মহারাজ: সত্যবচনরচণাপরো রাম-  
মরশ্বম্ গচ্ছন্তমুপাবর্তয়িতুমশক্ত: পুত্রবিরহশোকাম্বিনা  
দম্ব-হৃদয়: উন্মত্ত ইব বহু প্রলপন্ সমুদ্রগৃহকে শয়ান:—

মেরুশ্বলন্বিব যুগলয়সন্নিবর্ধে

শোণ ব্রজন্বিব মহোদধিরপ্রমেয়: ।

সূর্য: পতন্বিব চ মণ্ডলমাত্রলক্ষ্য:

শোকাৎ শূন্য শিথিলদেহমতির্নরেন্দ্র: ॥ ১ ॥

প্রতিহারো—হা হা এষংগম্মো মহারাম্মো । [ হা হা এব-  
গতো মহারাজ: ]

Beng.—কাঙ্ক্ষকীয়—সম্প্রতি সত্যপালনোক্তত আমাদেৱ মহারাজ  
রামচন্দ্রকে বনগমন হইতে প্রতিনিবৃত্ত করাইতে অসমর্থ হওয়ায় পুত্র-  
বিচ্ছেদশোকানলে তাঁহার হৃদয় দগ্ধ হইয়া যাইতেছে—এবং তিনি

সমুদ্রগৃহে শয়ন করিয়া উন্মত্তের ভায় বিবিধ প্রলাপ করিতেছেন । আসন্ন প্রলয়ে ( রামগমনে ) স্মরক পর্বতের ভায়, পরিশুদ্ধমান মহা সাগরের ভায় এবং মণ্ডলমাত্রলক্ষ্য অন্তগামী সূর্য্যের ভায়, শোকে তাঁহার দেহ ও বুদ্ধি উভয়ই অতিশয় পরিক্ষীণ হইয়াছে ।

প্রতি—আহা আহা ! মহারাজের এই দশা হইয়াছে ।

Eng.—Cham.—Here is his majesty Dasaratha true to his promise, lying in the ocean pavilion and variously lamenting ( prattling ) like an insane—with his heart burnt with the heat of grief due to the separation from his son-whom he has been unable to hold back from retiring to the forest. Owing to the grief, the body and the mind of the King have been extremely perturbed just like the Mt.Meru at the impending dissolution ( of the world ), [or] like the vast ocean-going to be dried up, [or] like the sun which is going down to setting hill—his orb only being visible.

Portress—Alas ! Such is the plight of his majesty.

Tika.—‘সত্যবচনরক্ষণপরঃ’ কৈকেয়ী যত্ বরদানরূপ ‘সত্য’ শুল্ক’ বা তস্য বচন’ প্রতিশ্রুতি: ‘তস্য রক্ষণম্’ পালনম্ ‘তদেব পরম্ প্রধানম্ অষ্টম্ যস্য’ স প্রতিজ্ঞাপালন-পরায়ণঃ ইত্যর্থঃ ॥ ‘উপাবর্ত্তয়িতুম্’ নিবর্ত্তয়িতুম্ অশক্ত:, ‘পুত্রবিরহশোকাগ্নিনা’ তনয়বিচ্ছিন্নজনিত: য: শোক: তদ্রূপেণ অনলীন ‘দগ্ধহৃদয়:’ তদ্বচিন: ‘প্রলপন’ প্রলাপবাক্যানি উচ্চারয়ন্ ‘সমুদ্রগৃহকৈ’ ধারায়ত্তনিকিতনে শয়ান:—

অন্বয়:—যুগচয়সম্নিকর্ষে চলন্ মেরুরিব, শোধম্ ব্রজন্ অপ্রমীয়: মল্লীদধিরিব, মণ্ডলমাত্রলক্ষ্য: পতন্ সূর্য্য ইব, নরেন্দ্র: শোকাৎ ভয়ম্ শিথিলদেহমতি: ( সজাত: ) । ১ ।

ব্যাখ্যা—‘যুগচয় সম্নিকর্ষে’ যুগান্ চয়স্ব নাশস্ব ‘সম্নিকর্ষে’ সামীপ্যে সতি,

‘चलन् कम्पमानः सेरुः’ सुमेरुपर्वतः इव, ‘शेषम्’ शृङ्गकटां जलगन्धताम् इति यावत्  
 ‘व्रजन् प्राप्नुवन् अप्रमेयः’ विशालतया परिमातुम् अशक्यः—ईदृक्तया इयत्तया वा अव-  
 धारयितुम् अशक्यः इत्यर्थः ‘महोदधिः’ महासमुद्र इव, ‘मण्डलमावल्लभाः’ किरणानाम्  
 उपसंहारात् मण्डलमावदशाः ‘पतन्’ अस्तं गच्छन् सूर्या इव, ‘नरेन्द्रः’ नृपतिर्दशरथः  
 ‘शोकात्’ आसन्नपुत्रविच्छेददुःखात् ‘भृश’ नितरां ‘शिथिलदेहमतिः’ हृदयकायबुद्धिः  
 विह्वलशरीरमनाः इति यावत् (अधुना सज्जातः) । ‘एवं गतः’ एतादृशीं शोचनीयाम्  
 अवस्थाम् प्राप्तः दशरथः ॥ वसन्ततिलकं वृत्तम् ॥

## Notes

1. महाराजः—महान् चासौ राजाचेति कर्मधा । टच् comes to the word in तत्पुरुष by the rule—राजाहः सखिभ्यष्टच् ।

2. सत्यवचनरक्षणपरः—सत्यस्य वचनमिति इतत् । तत्पररक्षणम् इति इतत् ।  
 तदेव परं प्रधानं यस्य स इति बहु । Out of affection for Rama, Dasa, may waive his प्रतिज्ञा to Kaikeyi, but to save his father from such possible अन्याय, Rama retired to forest without taking leave of his father. The poet did this to make his hero more elevated as a धर्म and सत्पावीर ॥ So the reading सत्यवचनरक्षणपरम् ( Q. रामम् ) will be better here.

3. उपावर्त्तयितुम्—उप + आ + वृत् + णिच् + तुमुन् । पुत्रविरहशोकाग्निना—  
 पुत्रेन विरहः इति सुप्सुपेति ; पुत्रात् पुत्रस्य वा विरह इतत् or सुप्सुपा may fit in well here. तज्जन्यः शोकः इति शाकपार्थिवादित्वात् समासः । स एव अग्निरिति कर्मधा ; यद्वा तद्रूपोऽग्निरिति रूपकसमासः । तेन ।

5. दग्ध हृदयः—दग्धम् हृदयं यस्य स इति बहु । The agent of the root दह् [ of दग्ध ] is the—शोकाग्निः which is set apart from the compound word दग्धहृदयः । Such a practice is allowed and parsed by the dictum—सौपिचलऽपि गमकत्वात् समासः ॥ समुद्र-  
 रूढके—Locative case. Haravali writes—समुद्रगूढमित्याहुः धारायन्-

निकेतनम्; A pavillion or house fitted with springs [ fountains ] was called समुद्रगृहम्—जलयन्त्रगृहमिति विकाशशेषः । सुद्रं समुद्र-  
गृहमिति अन्वयार्थं कन् प्रत्ययः, अधिं ७मी । or समुद्रगृहक may mean a  
big palace standing facing a lake ; big lakes often pass by  
the name of समुद्र or सागर । Comp—रूपसागर in गौड़, जयसागर in जय-  
पुर, श्यामसागर in Bardwan, उदयसागर in Mewar &c.

7. युगल्यसन्निकर्ष—अधिं or भावे ७मी । युगानां चतुर्गुणस्य लयः विनाशः  
इति इतत् । तस्य सन्निकर्षः प्रत्यासत्तिः इति इतत् । तस्मिन् । प्रत्यासन्ने सति ।  
युगानाम् अवसाने इति भावः । प्रलये इत्येव अर्थः ।

8. शोषम्—obj to व्रजन् । युष् + घञ् भावे । युष्कताम् ।

9. महोदधिः—महान् उदधिरिति कर्मधा । The rule “आन्महतः समा-  
नाधिकरणजातीययोः” directs आत् after महत् ।

10. अप्रमेयः—प्रमातुम् परिमातुम् परिच्छेत्तुम् इति यावत् ( to measure )  
शक्यः इति प्र + मा + यत् ; तस्मात् अन्यः इति नञ्समासः । The महोदधि is  
also so described by Kalidasa in Raghu XIII.

11. मण्डलमावलचाः—मण्डलम् एव इति मण्डलमावम्—मयूरव्यंसकादित्वात्  
नित्यसमासः, only the orb ; तेनैव लचाः द्वयः इति सहसुपा ;qual. सूर्यः ।

12. पतन्—पत् + शट् । adj to सूर्यः । Like the sun the king  
is about to set or die.

13. शोकात्—हेतौ ५मी ; यद्वा शोकम् आश्रित्य इति ल्यप्-लोपे ५मी ।

14. शिथिलदेहमतिः—adj to नरिन्द्रः । देहस्य मतिश्च इति देहमती—  
दन्तसमासः । शिथिले देहमती यस्य स इति बहु । Not only his देह but  
internal मति too is declining fast ; this suggests his approaching  
death. The three उपमा paints loss of power becoming more  
and more distinct and manifest to all.

N. B.—The rhetoric in the sloka is मालोपमा—मालोपमा यदै-

कस्त्रोपमानं बहु दृश्यते । Here is one उपमेय only—it is नरेन्द्रः ; but three upamans—मेरुः, महीदधिः and सूर्यः ; hence it is मालोपमा ।

He was high like Meru by his stature, colour and चित्तौन्नत्य ; like ocean by his अगाधता of गुण ; and like sun by his power.

काञ्चुकीयः—भवति ! गच्छ ।

प्रतिहारौ—अय्य ! तह [ आर्य्य तथा ] । ( निष्क्रान्ता ) ।

काञ्चुकीयः—( सर्वतो विलोक्य ) अहो तु ( ? तु ) खलु रामनिर्गमनदिनादारभ्य शून्यं वेयमयोध्या संलक्ष्यते । कुतः ?—

Cham.—Madam ! Please go onwards !

Port. — Sir ! Let it be so—( goes away ).

Ch.—( Looking around ) Alas ! The city ( of Ayodhya ) appears void from the very day Ramchandra left it. How ? ( or-do you ask why ? )—

Beng.—काङ्—ভজ্ঞে চল । প্রতি—আর্য্য ! তথাস্ত্ব । ( চলিয়া গেলেন ) । কাঙ্—( চারিদিক দেখিয়া ) অহো ! রামচন্দ্রের বনগমন দিন হইতেই অযোধ্যা পুরী যেন শূন্য বলিয়া বোধ হইতেছে ( or—অযোধ্যা পুরী শূন্য দেখাইতেছে ) । কিরূপ ?—

नागेन्द्राः यवसाभिलाषविमुखाः सास्त्रे क्षणाः वाजिनो

ऋषाशून्यमुखाः सप्तहवनिताबालाश्च पौरा जनाः ।

त्यक्ताहारकथाः सुदीनवदनाः क्रन्दन्त उच्चैर्दिशा

रामो याति यथा सदारसहजस्तामिव पश्यन्त्यमौ ॥ २ ॥

अन्वयः—सास्त्रेक्षणाः नागेन्द्राः यवसाभिलाषविमुखाः । वाजिनः ऋषाशून्यमुखाः । अमी त्यक्ताहारकथाः सुदीनवदनाः उच्चैः क्रन्दन्तः सप्तहवनिताबालाः पौराः जनाश्च यथा दिशा सदारसहजी रामो याति तामेव पश्यन्ति ।

The elephants, with tears in eyes, have desisted from taking fodder ( have lost any desire for fodder ). The horses have ceased neighing. The citizens, with all their children, ladies and old ones, do not even talk of taking food ; they are crying with their pale faces and are casting their eyes to the very direction through which Ramchandra has gone away with his wife and brother.

Beng.—गजराजगण सज्जननने आहार ग्रहणे विमुख हईयाछे । अथराजिओ ह्वेवारव बद्ध करियाछे । आबालवृद्धबनिता पुरवासिबर्ग भोजनेर कथाओ झुलिया गियाछे । ताहारा दीनमुखे उच्चरवे क्रन्दन करितेछे ; आर आता ओ पत्नी सह रामछन्द्रे ये दिक् दिशा गियाछेन सेहै दिकेहै तাকাईया रहियाछे ।

Tika.—‘सायन्त्रिणाः’ सज्जनननाः ‘नारीन्द्राः’ गजराजगणः ‘यवसाभिलाषविमुखाः’ खाद्ययुक्तस्य स्पृहारहिताः ‘वाजिनः’ अश्वाः ‘ऋषायुत्यमुखाः’ ध्वनिरहितवदनाः । ‘अनी’ पुरतोदृशमानाः ‘त्यक्ताहारकथाः’ परित्यक्तभोजनवार्ताः भोजनस्य कथामपि परित्यज्य इत्यर्थः सुदीनवदनाः सातिशयं दैन्याक्रान्तमुखाः ‘उच्चैः’ तारस्वरैश्च ‘क्रन्दनः’ रुदन्तः ‘सहस्रबालबनिताः’ हस्तैस्तथा बालैः बनिताभिश्च सह ‘पौराः’ पुरनिवासिनः जनाः ‘यथा दिशा’ येन दिग्दिशेन ‘सदारसहजः’ पत्र्या सीतया तथा सहजेन आत्मा लक्षणेन च सह ‘रामः याति’ तामैव दिशम् पश्यान्ति निरीक्षन्ते । शार्दूलविक्रीडितं वृत्तम् ॥

### Notes

1. अहो तु वा (तु) स्तु—Indeclinables—denoting certainty in grief. स्तु अवधारणे अव्ययम् । तु इति वाक्यालङ्कार—यदा अवधारणदाकार्ये । Bhasa uses both तु and स्तु in such cases.

2. रामनिर्गमनदिनात्—आरभ्यशब्दयोगे ३मी । रामस्य निर्गमनं अयोध्यायाः वह्निर्गमनमिति इतत् । तस्यदिनमिति इतत् ; तस्मात् ।

3. संलघाते—सम् + लच् + कर्मणि वाच्ये लट् ते । दृश्यते appears.

4. सास्त्रेच्छाः—अस्मि अशु । अस्त्रैः सह वर्त्तमानं यत् तदिति बहु । सान्त्रं ईच्छन् येषां ते इति बहु । Prof. Kale connects it with वाजिनः । But we differ, for otherwise खाद्यविमुखता of elephants are not vividly accounted for.

5. नागिन्द्राः—नागेषु इन्द्राः श्रेष्ठा इति सुप्सुपा । नागोद्यम् इन्द्र इव इति उपमिततत् ; or नागानाम् इन्द्राः, श्रेष्ठे इतत् ।

6. यवसाभिलाषविमुखाः—adj to नागिन्द्राः । यवसस्य पशुखाद्यस्य ( fodder ) अभिलाषः इति इतत् । विरुद्धं मुखं यस्य स इति विमुखः—बहु । यवसाभिलाषात् or तत्र विमुखाः इति सहसुपा ।

7. ऋषयाश्चमुखाः—adj to वाजिनः ; ऋषयाश्चमिति इतत् । तादृशानि मुखानि येषां ते इति बहु ।

8. व्यक्ताहारकथाः—आहारस्य कथाः इति इतत् । व्यक्ता आहारकथाः यैस्ते इति बहु ; adj to जनाः ।

9. सुदीनवदनाः—adj to जनाः । सुहृदीनम् इति प्रादि । सुदीनानि वदनानि मुखानि येषां ते इति बहु ।

10. सहस्रवनितावालाः—adj to जनाः । ब्रह्माय वनिताय वालाय इति सहस्रवनितावालाः इन्द्रसमासः । तैः सह वर्त्तमानाः ये ते इति तुल्ययोगे बहु ।

11. पौराः—पुरे भवाः इति पुर + अण् ; adj to जनाः ।

12. दिशा—करणे or प्रकृत्यादित्वात् ङतीया ; cf. कतमेन दिग्-विभागेन गतः सः जालम् ?

13. सदारसहजः—adj to रामः ; सह जायते इति सह + जन् + ङ कर्त्तरि । सहोदरः i.e. भ्राता । दारायसहजश्च दारसहजाः or better दारसहजीas in भक्तद्वारयोः । ताभ्याम् सह वर्त्तमाना यः स इति बहु ; here दार meaning wife is masc. plural, but कलव as seen before is neuter sing.

यावदहमपि महाराजस्य समीपवर्ती भविष्यामि । ( परि-  
क्रम्यावलोक्य ) अये, अयं महाराजो महादेव्या सुमित्रया च  
सुदुःसहमपि पुत्रविरहसमुद्भवं शोकं निगृह्य आत्मानमेव  
संस्थापयन्तीभ्याम् अन्वास्यमानस्तिष्ठति । कष्टा खल्ववस्था  
वर्त्तते । एष एष महाराजः—

Eng.—Let me too approach his majesty. ( Having walked  
round and looking ) Well ! here sits his majesty being  
waited upon by her majesty the chief queen and queen  
Sumitra who have checked their grief however unbearable it  
may be, due to their separation from their sons, and have  
composed their own selves. Alas ! What a pitiable condition.  
Here is his majesty.

Beng.—आमि ताह'ले এখন মহाराजे'র কাছেই বাই । ( परि-  
क्रमण करिया एवं चारिदिक् देखिया ) এই যে মহারাজ এইখানেই  
আছেন । মহারাণী ( কোশল্যা ) এবং ( রাণী ) সুমিত্রা পুত্রবিচ্ছেদ-  
শোক সহনাতীত হইলেও তাহা দমন করিয়াছেন এবং নিজে নিজেই  
সাব্যস্ত হইয়া (আপনা হইতেই স্তব্ধ হইয়া) এখন মহারাजे'র শুশ্রূষায়  
নিবৃত্ত আছেন । আহা ! অত্যন্ত কষ্টের অবস্থাই হইয়াছে । এই  
আমাদের মহারাজ—

Tika.—महादेव्या 'सुख्यया राज्या' कौशल्या इत्यर्थः । 'सुदुःसहमपि' सीदुम्  
अशक्यमपि, 'पुत्रविरहसमुद्भवम्' तनयविच्छेदजनितम् शोकम् 'निगृह्य' दमयित्वा ।  
'संस्थापयन्तीभ्याम्' पर्यावस्थापयन्तीभ्याम् महादेवीभ्याम् अन्वासरान् ; 'उपास्यमानः'  
सिध्यमानः तिष्ठति । कष्टा कष्टदायिका 'अवस्थावर्त्तते' ।

### Notes

1. समीपवर्ती—adj to अहम् । संगताः आपो यत्र तत् समीपमिति बहु



“सकपुरब्धः पथामानचे” इति समासान्तः अः । “हान्तरूपसंगेभ्योऽप ईत” इति अप ईत्वम् । समीपे वर्त्तते इति समीप + इत + णिन् यावद्भवामि इति यावयुक्तम् ।

2. महादेव्या सुमित्रया च — अनुक्ते कर्त्तरि तृतीया the verb being अन्वास्थमानः । महतीदेवी तथैति कर्मधा पुं वदभावश्च । महती महादेश्य ।

3. सुदुःसहम्—दुःखेन सह्यते इति दुर + सह् + खल् कर्मणि । सुष्टुदुःसहम् इति प्रादि ; adj to शोकम् ।

4. पुनर्विरहसमुद्भवम्—adj to शोकम् ; सम् + उद् + भू + अप् = समुद्भवः उत्पत्तिस्थानं (source) ; पुनरेव विरह इति सुप् सुधा or इतत् ; or इतत् । पुनर्विरहः समुद्भवः यस्य तस्मिन्नि वहु ।

5. निगृह्य—नि + गृह् + लाप्—Having checked

6. आत्मानम्—obj to संस्थापयन्तीभ्याम् । It refers to Kauslaya's as well as sumitra's own selves.

7, संस्थापयन्तीभ्याम्—adj to महादेव्या and सुमित्रया to be taken together, hence dual. सम् + स्था + णिच् + शट् fem. तृतीया द्विवचने ।

8. अन्वास्थमानः—अनु + आस् + कर्मणि वाच्ये शानच् । Participle adj. to महाराजः—its subject is महादेव्या and सुमित्रया । अनु + आस् is identical with उप + आस्—hence it means to serve, to wait upon. The construction runs thus—आत्मानानि च संस्थापयन्तीभ्याम् महादेव्या सुमित्रया च अन्वास्थमानः महाराजः तिष्ठति ।

9. कष्टा—adj. to अवस्था । कष्ट is both noun and adj ; when adjective it means painful or pitiable.

पततुः पथाय चोत्थाय हाहेतुश्चैर्लपन् मुहुः ।

दिशं पश्यति तामिव यया यातो रघूदहः ॥३॥

( निष्क्रान्तः ) ॥ मिश्रविष्कम्भकः ॥

अन्वयः—हा हा इति मुहुः उच्चैः प्रलपन् उत्थाय उत्थाय च पतति । यया [दिशा] रघूदहः यातः तामिव दिशं पश्यति च ।

Eng.—( His Majesty) repeatedly laments (or—goes on lamenting) with a loud voice crying “alas ! alas !” and is (now) rising and ( then ) falling. He casts his eyes on the very direction through which the best of the Raghus has departed. ( Exit ). [ Interlude ].

Beng.—(आमादेर एही महाराज) हा हा एही प्रकार उछरवे पुनः पुनः बिनाप करतः ( एकवार ) उठितेछेन ( आवार ) पडितेछेन ; आर ये दिके रघूनाथ गियाछेन सेई दिकेई दृष्टिपात करितेछेन । ( निरुगण )—बिरुद्धक ॥

Tika.—‘हा हा’ अहो कष्टम् [आवेगे चिरकृतम्] इति इत्यम् मुहः पुनः पुनः ‘उच्चैः तारस्वरं प्रलपन्’ विलपन् प्रलापवाक्यानि उच्चारयन् इति यावत्, ( अस्माकं महाराज ) ‘उत्थाय उत्थाय पतति’ अधुना शय्यायाः उत्तिष्ठति तन्मूर्त्तौ एव शोक-विह्वलत्वात् भूमौ निपतति, (अपि च) यथा दिशा येन दिग्दिभागेन रघूदहः रघुकुल-भूषणः रामो यातः वनमुद्दिश्य चलितः तामेव दिशं पश्याति निरीक्षते च ।

### Notes

1. इति—अव्यय—obj. to प्रलपन् ।
2. रघूदहः—verb to यातः । उदहति इति उद् + वह + अच् कर्त्तरि । रघूनां लक्षणया रघुवंशीयानाम् उदहः इति इतत् । उदहः glory, glorifier.

Remark—A विष्कम्भकः is an interlude placed at the beginning of some act in order to serve as the connecting link between the events that have been narrated and the events that are to follow. It is said to be मित्र when one of the actors (here the portress) belongs to the lower order and the other (as the chamberlain) to the higher. For a युद्धविष्कम्भक see beginning of Act VI here. There the actors are of higher order.

Thus we read in Sahityadarpan :—

वृत्तवर्त्तिष्यमानानां कथाशानाम् निदर्शकः । संचितार्थस्तु विष्कम्भ आदावद्वय  
दर्शितः । मध्येन मध्याभ्याम् वा पात्राणां सम्प्रयोजितः । गृहः स्यात् सतु सखीर्योनीच-  
नधामकल्पितः ।

( ततः प्रविशति यथानिर्द्दिष्टो राजा देव्यौ च )

N. B.—Here the scene (दृश्यपट) is lifted up and is seen  
( by the audience as—the king entering as described (i.e in a  
wailing mood ) being waited upon by the two queens  
Kausalya and sumitra.

राजा—हा वत्स ! राम ! जगतां नयनाभिराम !

हा वत्स ! लक्ष्मण ! सलक्षणसर्वगात्र !

हा साध्वि ! मैथिलि ! पतिस्थितचित्तवृत्ते !

हा हा गताः किल वनं वत मे तनुजाः ॥

Prose—( अन्वयः )—हा वत्स ! जगतां नयनाभिराम राम ! हा वत्स  
सलक्षणसर्वगात्र लक्ष्मण ! हा साध्वि पतिस्थितचित्तवृत्ते मैथिलि ! हा ! हा !  
मे तनुजाः वनं गताः किल ।

Eng. —Alas ! my darling Rama the gladdener of the eyes  
of the people ! Alas ! my darling Lakshmana whose person  
is full of all auspicious marks all over ! Alas ! devoted  
Maithili ( the daughter of the ruler of Mithila) whose heart  
( mind ) is ever fixed on her husband ! Alas ! may sons have  
all departed to the forest.

Beng.—हा बत्स ! लोकलोचनानन्दराम ! हा गर्वमूलक्षणशरीर  
लक्ष्मण ! हा पतिगतप्राणा साध्वि मैथिलि ! आहा, आमार पुत्रगण सब  
बने गियाछे ।

Tika.—हा अहो वत्स ! प्रियतम ! जगतां जगज्जनानां 'नयनाभिराम' लोचनानन्ददायक राम ! हा अहो वत्स 'सलक्ष्णसर्वगात्र' शोभनचिह्नयुक्तसकल-शरीर लक्षण ! हा साध्वि सुशील ! 'पतिस्थितचित्तवृत्ते' पतिगतप्राणैर् मथिलि सीते ! हा हा 'मे मम तनूजाः' तनयाः 'वनं काननं गताः' प्रस्थिताः किल [ ऐतिह्ये अरुचौ अवधारणे वा अव्यग्रम् ] वनं ते प्रस्थिताः इति मद्यं न कथमपि रोचते ।

Notes

1. जगताम्—Refers to the people of the world ( by transference of epithet—लक्षणाद्व्या ) ; जगद्वासिनामित्यर्थः, शेषे दृष्टी ।

2. नयनाभिराम—adj. to राम which is in the vocative case. अभिरम्यमिति अनेन इति अभि + रम् + णिच् करणे घञ् । नयनयोरभिरामः इति इतत् ।

3. सलक्ष्णसर्वगात्र—adj. to लक्ष्ण ! लक्ष्णैः शुभचिह्नैः सह वर्तमानं दत् तदिति बहु । सर्वं गात्रमिति कर्मधा । सलक्ष्णं सर्वगात्रं यस्य स इति बहु ।

4. साध्वि—adj to मैथिलि । fem. of साधु is साध्वी as well as साधु ; all the words used in सम्बोधने ।

5. पतिस्थितचित्तवृत्ते—adj. to मैथिलि । चित्तस्थवृत्तिः ( function ) इति इतत् । पत्यौ स्थिता इति ७मोत्तत् or better सुप्-सुपा । पतिस्थिता चित्तवृत्तिर्यस्याः सा इति बहु ; तत्सम्बोधने । Mark the appropriate adjectives used here by Dasaratha.

6. तनूजाः—तनू or तनु = देहः । ततः जायते इति तनू + जन् + ऊ कर्त्तरि । ( those born of my loin i. e. my sons ). By this Dasaratha seems to include Sita as well—the wife of his तनुज and is like his daughter. Comp "प्रयच्छत मे प्रतिवचनं पुत्रकाः" ।

7. किल—इति अरुचौ etc । तेषां वनगमनं न मद्यं रोचते इति भावः । I do not approve of their banishment, or they are indeed gone to वन though not declared directly by me.

(राजा)—चित्रमिदं भोः, यद् भ्रातृस्नेहात् पितरि विमुक्त-  
स्नेहमपि तावन्नक्षणं द्रष्टुमिच्छामि । वधु वै देहि—

Beng.—कि आश्चर्य ! लक्ष्मण भ्रातां प्रति अनुरागवशतः पितृस्नेह  
उपेक्षा करिशाहे तबु आमार ताहाके देखिते ईछा हईतेछे । हा  
वधु जानकि—

Eng. What a wonder ! Lakshman has bade good bye to  
his devotion for his father on account of his (deep ) affection  
for his brother, yet I long to see him. Alas Sita ! my  
daughter-in-law !

Tika—‘चित्रम्’ विस्मयजनकं ‘खलु इदम्’ यत् ‘भ्रातृस्नेहात्’ भ्रातरि राम-  
चन्द्रे लक्ष्मणस्य यः स्नेहातिशयो विद्यते तस्यैव प्रभावात् ‘पितरि मयि विमुक्तस्नेहमपि  
व्याक्तानुरागमपि तावत् लक्ष्मणं द्रष्टुमिच्छामि’ अभिलषामि । [ हा ] वधु ! वैदेहि  
विदेहराजतनये । यद्यपि लक्ष्मणः रामचन्द्रं प्रति भक्तिम् अनुसृत्य माम् उपेक्ष्य  
वनं गतः, तथापि तं द्रष्टुम् इच्छामि इत्येव विस्मयकरम् । [ तथा च “प्रणय-  
प्रवणं चित्तः विमुखेष्वपि वन्मुमुक्षु” —श्रीश्रीचण्डिकायाम् ] ।

### Notes

1. चित्रम्—adj to इदम् ।
2. भ्रातृ स्नेहात्—हेतौ ५मी । यद्वा भ्रातृस्नेहम् अनुसृत्य इति ल्यप् लोपे  
५मी । भ्रातुः स्नेहः इति इतत् or भ्रातरि स्नेहः सुप् सुपा ।
3. विमुक्तस्नेहम्—विमुक्तः परित्यक्तः स्नेहः अनुरागः येन तनिति बहु ।  
Qual. लक्ष्मणम् ।

Remark—Here the paternal feeling has got triumphant.  
Lakshmana loved both his father and brother ; but his love  
for his father yielded to his love for his brother which led  
him to follow Rama to the forest—without caring for what

may befall his father the King. Thus Lakshman has sacrificed his filial duty to the altar of fraternal love ; yet such is the power of paternal affection that the King belittles this ingratitude of Lakshman (to him ) and longs to see him (Lakshman) again. Here the unselfish love of the King has been very nicely depicted. It is what is called *visuddha vatsalya* (विशुद्ध वात्सल्य) — in the rhetorics of the Vaishnavs headed by Sri Rup Goswami—the unselfish paternal affection that asks no return ; or from vedantic point of view this is what is called *माया* and that it is नौचगामी [ flows on to lower gradations ].

रामेणापि परित्यक्तो लक्ष्मणेन च गर्हितः ।

अयशोभाजनं लोके परित्यक्तस्त्वयापराहम् ॥५॥

Prose.—‘अहं’ रामेणापि परित्यक्तः ; लक्ष्मणेन गर्हितः । त्वयाऽपि परित्यक्तः (सन्) लोके अयशोभाजनं [ संजातः ] ।

Eng. — [My darling Sita] forsaken as I have been by Rama, I have been blamed by Lakshmana. Now being abandoned by you, I have turned out an object of ill fame.

Beng.—( ब०८ गीते ) रामेण मत्त पूत्रोऽयं त्याग करिआ गियाछे लक्ष्मणो आमाके कटु बाक्य कहियाछे । आबार तूमिओ छाड़िया गियाछे ताई आमि लोके कलङ्कभागी हईराहि ।

Tika.—वत्स सीते ! अहं रामेण अपि पित्रभक्तेन गुणशालिना अपि सम पुत्रेण रामचन्द्रेण परित्यक्तः उज्झितः । ( तथा ) लक्ष्मणेन गर्हितः ‘‘इति पितरं हृदं कैकीयासक्तमानसम्’’ इत्येवंप्रकारेण कदर्थितम् । ( तदपि कथंचित्मया सीदम् यतोवयं हृदचित्ता पुरुषा नतु नार्थः । परम् ) त्वया अपि कीमलहृदयया रमणीयनेन पुत्रवध्वा परित्यक्तः सन् अहं लोके जन-समाजि अयशोभाजनम् कलङ्कास्पदं संजातः इति ।

1. Remark.—It certainly reflects discredit to me that my daughter-in-law too has left me for the forest—so thinks the King.

2. गर्हितः—गर्ह् + क्त कर्मणि । Lakshman attacked the old King with furious words. These will be found in the Ramayan.

3. अयशोभाजनम्—same case with अहम् । भाजनं पावम् । यशः ख्यातिस्तथा । अयदिति अयशः—तदन्यत्त्वमित्यर्थे नञवत् । अयशसः भाजनम् इति इतत् । भाजनम् is a word always used in the neuter and hence known as अजहन्निहम् । To be forsaken by meritorious पुत्रवधू too will surely make Dasaratha himself ill-famed—this is Dasaratha's view.

(राजा) पुत्र राम ! वत्स लक्ष्मण ! वधु वैदेहि ! प्रयच्छतमे प्रतिवचनम् पुत्रकाः । शून्यमिदं भोः ! न मे कश्चित् प्रतिवचनं प्रयच्छति । कौशल्यामातः कासि ?

Eng.—Ram ! my son, Laksman, my darling ; Sita my daughter-in-law. Ho my children please give reply. Alas ! all is void, nobody replies, Ho the son of Kausalya where are you ?

Beng.—पुत्र राम, वत्स लक्ष्मण, वधु वैदेहि, हे আমার স্নেহভাজন সন্তানগণ আমার কথার উত্তর দাও । অহো, সব শূন্য—কেহই উত্তর দিতেছে না । কৌশল্যানন্দন, তুমি কোথায় ?

Tika.—‘प्रयच्छत देहि मे’ मद्यं ‘प्रतिवचनं’ प्रत्यात्तरं ‘पुत्रकाः’ हि अनुकम्पिता स्नेहभाजनतनयाः । ‘शून्यमिदम्’ न कोऽपि अत्र वर्तते इत्यर्थः । यद्वा स्नेहभाजनैः शून्यं जगत् जीर्णारण्यं सर्वजनशून्यमन्ये । कौशल्यामातः—कौशल्यानन्दन ! ‘कासि’ क कुत्र असि त्वमिति शेषः ।

Notes

1. प्रयच्छत—प्र + दा भ्वादि ( = यच्छ ) + लोट त ।
2. मे—सम्प्रदाने चतुर्थी ।
3. प्रतिवचनम्—प्रति + वच् + लुट ; obj. to प्रयच्छत ; reply.
4. पुत्रकाः—पुत्र + अनुकम्पायाम् कन् । Sons who are objects of love ; case of address. By this both sons and daughter-in-law Sita is addressed here.

5. कौशल्यामातः—सम्बोधने । कौशल्या माता यस्य स इति बहुव्रीहिः । Now the legitimate form should have been कौशल्यामातृकः ;—as कप् must be added to all words ending in क्त्वं in the Bahuvrihi Samasa by the rule—नद्यृत्य । Then why do we get कौशल्यामातः here ? Commentators of Panini system do not directly say anything on such forms so we take these as irregular uses or शिष्टप्रयोग । As said before Pt. Shastri &c however thinks the कप् optional here. But रामचन्द्र तर्कवागीश, the famous commentator of the Mugdhabodh grammar construes the following sutra supporting such uses (as सुमित्रामातः, कौशल्यामातः &c) as legitimate e. g. “मातृकस्य मातुः पुत्रे मातृ स्ततो धौ” । this is explained as महाकुलसम्भूतायाः मातुः स्तुत्यापत्त्यापिस्तुतिर्मातृस्तुतिस्तस्यां गन्ध-मानायां मातृकस्य मातः स्वात् धौ परे (सम्बोधने इत्यर्थः) पुत्रे वाच्ये । हे गार्गीमातः । हे वात्सौमातः = हे पुत्र धन्योऽसि ।

The simple meaning is this—the word मातृक (in Bahuvrihi) is changed to मातः in the vocative case provided the mother be of noble lineage and the son is referred to. Here the word कौशल्यामातः thus refers to Ram, and \*Kausalya comes of noble lineage and so we have get this form only—the meaning being



"oh the son (worthy) son, of noble Kausalya or endowed with the qualities of कौशल्या". Kausalya was the daughter of the King of Kosala (कोसल) —it is South Kosala ( दक्षिणकोसल ) quite different from North Kosala ( उत्तरकोसल ) the capital of which was Ayodhya. Thus North Kosalas answer the modern province of Oudh and the latter corresponds with the tract of land near about Jubbulpur in the Central provinces. —(Mahakosal congress commitee )

सत्यसन्ध ! जितक्रोध ! विमत्सर ! जगत्प्रिय !

गुरुशुश्रूषणेयुक्त ! प्रतिवाक्यं प्रयच्छ मे ॥ ६ ॥

Eng.—On Ramchandra, true to your words ! conquerer of anger ( subduer of wrath ) ! devoid of ( or—free from ) malice ! popular in the world ! devoted to the service of the superior ! please give me reply.

Beng.—हे सত্যप्रतिज्ञ, क्रोधजयिन्, द्वेषरहित, जगत्प्रिय, हे गुरुसेवापरायण (राम), आमार कथार उत्तर दाও ।

Tika—‘सत्यसन्ध’ अवितथप्रतिज्ञ ! ( यतः रामचन्द्रः पितृसत्यपालनार्थं वनं प्रस्थितः अतः स सत्यसन्धः ), जितक्रोध ! क्रोधजयिन् ( निर्वासितोऽपि पितरि तस्य क्रोधो न उदियाय अतः जितक्रोधः सः ), विमत्सर ! मातृसत्यरहित ! ( भरतस्य राज्यलामेऽपि तं भरतं प्रति विद्वेषरहितः अतः विमत्सरः ), जगत्प्रिय ! ( स्वगृहेः जनप्रीतिम् सोऽर्जितवान् अतः स जगत्प्रियः ), गुरुशुश्रूषणे युक्त ! गुरुणा पूज्यानां शुश्रूषणे सेवयाम् युक्त रत ! ( राक्षसवधादिना विश्वमित्रादीनां पूज्यानां सेवासु च नियुक्तः अतएव गुरुशुश्रूषणे युक्तः ) ‘मे मह्यं प्रतिवाक्यं प्रत्युत्तरं प्रयच्छ’ देहि ॥

#### Notes

1. सत्यसन्ध—vocative case. सत्या सन्धा प्रतिज्ञा यस्य स इति बहु ।

2. जितक्रोध—जितः क्रोधः येन स इति बहु । See Tika also.

3. विमत्सर—मत्सरम् विद्देशः । विगतं मत्सरं यस्मात् स इति बहु ; alternative form is विगतमत्सरः by the rule “प्रादिभ्यो धातुजस्य बाच्यो वा चोत्तरपदलोपयति” । See Tika and Act I sl. 20.

4. जगत्प्रिय—जगतां [ by transference of epithet or लक्षणा ] जगदासिनां प्रिय इति इतत् । प्रीणाति इति प्री + क कर्त्तरि = प्रियः ।

5. गुरुशुश्रूषणे—गुरुणां ( कर्मणि इष्टी ) शुश्रूषणं सेवा इति इतत् । श्रु + सन + लुट् = शुश्रूषणम् । विषयाधिकरणे ङसो ।

Remark—All the adjectives used here are significant proclaiming various virtues of Ram so here is the rhetoric known as Parikara “सभिप्रायैः विशेषणैः परिकरो मतः”—Sahityadarpan.

(राजा) हा कासौ सर्वजनहृदयनयनाभिरामो रामः, कासौ मयि गुर्वनुवृत्तिः । कासौ शोकार्त्तेषु अनुकम्पा । कासौ दृणवद-  
गणितराज्यैश्चर्य्यः । पुत्र राम ! वृद्धं पितरं मां परित्यज्य किम-  
सम्बन्धेन धर्मेण ते कृत्यम् । हा धिक् ! कष्टं भोः—

Eng.—Alas ! where is Ram—the gladdener of the eyes and heart of all ! where is his extreme obedience to me ! where is his sympathy with the aggrieved ! where is he who has not cared a straw for the kingdom and prosperity (or—who has discarded royal prosperity like a straw) ! Ho my son ! Ram ! having left me, the old father, what are you to do with that unformed religion ( rite )—which snatches you away from me ( or—which has cut off all your connection with me ). Alas ! O woe !

Beng.—হায় ! কোথায় সেই সর্বলোকহৃদয়নয়নরঞ্জন রামচন্দ্র !  
কোথায় বা আমার প্রতি সেই মহতী অনুবর্তিতা । কোথায় বা সেই  
শোকাক্তের প্রতি করুণা ! কোথায়, কোথায় সে যে তুণের মত  
‘রাজ্যশ্রী’ তুচ্ছ করিয়া গিয়াছে ! পুত্র রাম ! এই বৃদ্ধ পিতাকে ত্যাগ  
করিয়া সধ্বকহীন ধর্মপালনে তোমার কি প্রয়োজন ? হা ধিক !  
কি কষ্ট !

Tika.—‘সর্বজনহৃদয়নয়নাভিরামঃ’ নিখিললোকানাং হৃদয়নয়নরঞ্জনঃ রামঃ ।  
‘ক্’ ক্রব ‘অসৌ’ ময়ি দশরথ্যে ‘গুরু’ মহতী অনুবর্তিঃ’ অনুবর্তিতা । ত্বং ‘চির’ ময়ি  
অনুরক্ত আসিঃ—অথ খলু তদনুবর্তনং কথং ত্বয়ি ন প্রেচ্ছি ? তে শোকাক্তেষু শোক-  
পীড়িতেষু অনুকম্পা করুণা ক্রব । সা ক্রব গতা । ত্বং ‘চির’ হি যুচ্য নিপীড়িতেষু  
করুণা প্রদর্শয়ামাসিথ অথ তদ্বিযোগ-শোকখিদ্ভং মাং কথং ন দর্শনদানেন অনুকম্পসি ?  
‘লঘবদগণিতরাজ্যৈশ্চর্য্যঃ’ রাজ্য রাজ্যৈশ্চর্য্যং অথ লঘায় মত্বা পরিত্যক্তবান্ স ত্বম্  
অথ ক্রব ? ‘অসম্বদ্বনে’ ময়া সহ সম্পর্কয়ন্ত্যন ধর্মোৎপাদিতসত্যপালনরূপেণ ধর্মোৎপাদিত  
কিং ক্রব ? কিং কার্য্যম্ ? পিতৃসত্যরূপং ধর্মোৎপাদিতং ত্বং বনং প্রবিষ্টঃ পরং স হি  
ধর্মঃ ময়া সহ তব সম্পর্কং হিদ্ভবান্—ইদৃশেন মতৃসম্পর্কচ্ছেদিনা ধর্মোৎপাদিতং তব কিং  
কার্য্যম্ স্মাত ?

### Notes

1. সর্বজনহৃদয়নয়নাভিরামঃ—adj to রামঃ । হৃদয়ং চ নয়নং চ  
হৃদয়নয়নে or হৃদয়নয়নম্ (with জাতিবিশেষা ) by the rule “জাতিপ্রাণি-  
নাম ।” ইন্দ্রসমাসঃ । সর্বজনা ইতি কর্মধা । সর্বজনহৃদয়নয়নে ইতি ৬তত্ ।  
তেষাম্ অভিরামঃ । Or তে অভিরময়তীতি সর্বজনহৃদয়নয়ন + অভি + রম + ণিচ্  
অণ্ কর্তরি by the rule “কর্ম্যং ণিচ্” ।
2. গুরুনুবর্তিঃ—গুরী ( গুরবা ) i.e. মহতী অনুবর্তিতানুবর্তনমিতি কর্মধা ।
3. শোকাক্তেষু—অধিকরণে ৩মী । শোকেন ক্রতঃ আক্টো বৈতি ২তত্ ।
4. লঘবদগণিতরাজ্যৈশ্চর্য্যঃ—subj. to বর্ততে (understood). ন গণিত-  
মিতি নজতত্ । তৃণেন তৃণ্য ইতি তৃণ + বতি । তৃণবৎ অগণিতম্ ইতি সহসুপা ।

तृणवत्—may also be read separately. राज्ञि च ऐश्वर्यं च राजाश्रयं—  
मिति द्वन्द्वसमासः । Kingdom and prosperity ; or better राज्ञस्य ऐश्वर्य-  
मिति इतत् । Royal prosperity. तृणवदगणितं ( or if तृणवत् be read  
separate then simply अगणितम् ) राज्ञाश्रयं येन स इति बहु ।

5. असम्बन्धेन—adj to धर्मेण which is an instance of प्रयोजनाद्यै  
or करणे तृतीया । Some also explain असम्बन्ध as inconsistent or  
unfounded. All these qualities refer to Rama here. Dasaratha  
very aptly describes Rama.

सूर्य इव गतो रामः सूर्यं दिवस इव लक्ष्मणोऽनुगतः ।

सूर्यं दिवसावसाने छायेव न दृश्यते सीता ॥ ७ ॥

Prose.—रामः सूर्य इव गतः । दिवसः सूर्यामिव, लक्ष्मणः ( रामम् ) अनुगतः ।  
सूर्यदिवसावसाने छायेव सीता न दृश्यते ।

Eng.—Just like the sun, Ram has departed ; Lakshman  
has followed him just as the day does the Sun ; Sita is as well,  
not to be seen, just like the shadow that vanishes at the dis-  
appearance of the sun as well as the day.

Beng.—सूर्येण गच्छन् रामलक्ष्मणौ गच्छन् । दिवसं येन सूर्येण  
अनुगमनं करे सैकरूपं लक्ष्मणो रामेण अनुसरणं करिष्यति ; आर सूर्या  
एव दिवसं गतं ह्येते छायां यैकरूपं आर देखा यात्र ना सैकरूपं सीता-  
केव आर देखा बाहेतेछेना ।

Tika.—रामः सूर्य इव गतः । यथा सूर्योऽस्तमेति एवं दीप्तिमान् रामोऽपि  
अयोध्यायाः अदर्शनं गतः । दिवसः दिवाभासः सूर्यामिव—यथा दिवसः सूर्याम्  
अनुगच्छति, यादृक् सूर्यं अस्तम् गते दिनस्यापि अदर्शनं भवति तादृक्—लक्ष्मणः  
रामम् अनुगतः । रामस्य अदर्शनेनैव सह लक्ष्मणस्यापि अदर्शनं सम्भूतम् । 'सूर्य-  
दिवसावसाने छायेव'—सूर्यास्य तथा दिवसस्य अवसाने अन्ति—अदर्शनं सञ्जाति इति  
यावत्, छाया यथा न दृश्यते तद्वत् सीता न अस्माभिर्दृश्यते ।

## Notes

1. सूर्यादिवसावसाने—भावे ७मी । सूर्याय दिवसश्च इति सूर्यादिवसौ द्वन्द्व-  
समासः । तयोरेवसाने इति इतत् ।

N. B.—The rhetoric here is Upama. Ram is compared with the bright Sun, Lakshman with the day and Sita with the shadow. This sloka shows that just as the day as well as the shadow cannot remain independently from the Sun so Lakshman and Sita cannot stay without Ram ; and thereby the poet indirectly speaks of the unflinching devotion of Lakshman and Sita on Rama. And like absence of सूर्य, Rama's want or absence has cast a gloom on Dasaratha and Ayodhya.

( उर्द्धमवलोक्य ) भो कृतान्तहतक !

अनपत्या वयं रामः पुत्रोऽन्यस्य महीपतेः ।

वने व्याघ्रो च कैकेयी त्वया किं न कृतं त्वयम् ॥८॥

Prose.—वयम् अनपत्याः ( कृताः ) ; रामः अन्यस्य महीपतेः पुत्रः ( कृतः ) ,  
कैकेयी च वने व्याघ्रौ कृता ; वयं त्वया किं न कृतम् ? ( अपि तु कृतमेव इत्यर्थः ) ।

Eng.—Oh my wretched fate. Have you not committed these three acts :—you have rendered me childless, made Ramchandra, as it were, the son ( successor ) of another King and turned Kaikeyi into a tigress of the forest.

Beng.—अरे ह्रस्वदृष्टे, तুমि किं तिनटौ ( दारुण ) कर्म्म कर नाई ?  
( किं किं बलिब ? ) देख तুমि आमाके पुत्रहीन करिग्राह । रामके  
अन्न राजार पुत्र करिग्राह ; आर कैकेयीके बनेर व्याघ्री करिग्राह ।

Tika.—भोः अरे कृतान्तहतक ! दुष्ट अदृष्ट । [“कृतान्तो यमसिद्धान्तदेवाकुशल-  
कर्मसु इति अमरवचनात् अत्र कृतान्तशब्दस्य देवम् इत्येव अर्थः”] । हतः ( मन्दः )

एव इति हतकः । [स्वार्थे ( अस्वार्थे वा ) कन् प्रत्ययः] । दुष्टः कृतान्तः इति कृतान्त-  
हतकः [ 'कृतसितानि कृतसर्गैः' इति सूत्रेण कर्मधारयः] अतएव रे मन्द देव ! रे दुष्ट  
अदृष्ट ?—इत्येव अर्थः ।

( त्वया दुष्टेन देवेन ) वयम् 'अहं' ( दशरथः ) अनपत्याः पुत्रहीनाः ( कृताः )  
रामोऽस्ति मे श्रेष्ठः पुत्रः । तस्य वनगमने अहं नूनम् पुत्रहीनः संजातः । रामं  
लक्षणं च विना किं मे इतराभ्याम् पुत्राभ्याम् । ( एवम् च त्वया ) रामः अन्यस्य कस्य-  
चित् महीपतेः राज्ञः पुत्रः ( कृतः )—अन्यस्य पुत्रत्वेन रामः परिणतः । सत्यं रामम्  
अन्तरेण अहं पुत्रहीनः सम्भूतः । परम् रामो न मृतः । अपि स वनं गतः—तत्र  
राजागन्तरं सोऽवश्यमेव स्वभुजवलेन जीष्यति । तत्र राज्ञे सः अभिविक्तो भविष्यति ।

ननु यस्य राज्ञः राज्ञाम् स लप्स्यते तस्यैव स पुत्रस्वरूपो भविष्यति । अहो दुःखम् !  
जीवितोऽपि मे पुत्रः मम उत्तराधिकारी न जातः—अपि तु अपरस्य कस्यचित् वृषतेरु-  
त्तराधिकारी भविष्यति—एतत् खलु नूनम् मम मन्देनैव अदृष्टेन साधितम् । अपि  
च कैकेयी वने व्याघ्री ( त्वया कृता ) । प्राक् कैकेयी सुशीला आसीत् पश्चात् सा  
अरण्यां स्थिता व्याघ्रो इव क्रूरचारित्रा संजाता । कथम् इदम् भवति ? राज्ञः अदृष्ट-  
वशादेव । अतएव राजा कथयति—रे देव ! त्वयेव सुशीला कैकेयी अरण्यवासिनी  
निहुरा व्याघ्री इव खलस्वभावा कृता इति एतत् वयं विविधं दारुणं कर्म रे देव !  
किम् त्वया न कृतम् विहितम् ? अपि तु विहितमेव । मम देववशात् एव एतत्  
विविधम् सञ्जातम् । अनुष्टुप् छन्दः ॥

### Notes

1. वयम्—plural by the rule "अस्मदो द्वयोश्च" ।

2. अनपत्याः—अविद्यमानम् अपत्यं येषां ते इति बहु ।

3. महीपतेः—सम्बन्धे दृष्टौ । मञ्चाः पतिरिति दत्तम् । "पतिः समासे एव"  
इति सूत्रं वचनात् सुनिश्चयवत् रूपम् ।

कौसल्या ( सरुदितम् )—अलं दाणि महाराओ अदिमत्तं  
सन्तपिपञ्च परवसं अन्ताणं कादुं । एं सा ते अ कुमारा महारा-  
अस्म समभावसाणे पेक्खिदव्वा भविस्सन्ति ।

[ अलम् इदानीम् महाराजोऽतिमात्रं सन्तप्य परवशम् आत्मानं कर्तुम् । ननु सा तौ च कुमारी महाराजस्य समयावसाने प्रेक्षितव्या भविष्यन्ति ] ।

राजा—का त्वम् भोः ।

कौशलया—असिण्डुपुत्तप्रसविनी खु अहम् [ अस्त्रिगध-पुत्रप्रसविनी खल्वहम् ] ।

राजा—किम् किम् सर्वजनहृदयनयनाभिरामस्य जननी त्वमसि कौशलया ?

कौशलया—महाराज ! सा एव मन्दभाइनो खु अहम् ।  
[ महाराज ! सा एव मन्दभागिनी खल्वहम् ] ।

राजा—कौशले ! सारवतौ खल्वसि । त्वया हि खलु रामो गर्भे धृतः ।

Eng.—Kausalya—( with a wail ) Ho your Majesty ! away with your excessively repenting and thereby making your self dejected ; ( or—there is no use of giving way to excessive grief and thereby making your self inactive ) ; certainly she with the two princes, will be again visible by thee at the expiry of the period of exile.

King.—well ! who art thou ?

Kauslya.—It is I who have given birth to that un-affectionate son ( Rama ) [ or I am the mother of the un-kind son Rama deprived of all मङ्गल ] .

King.—what ! what ! are you Kausalya the mother of Ram the gladdener of the eyes and hearts of all people ?

Kausalya.—I am indeed she the unfortunate one—Ho your Majesty.

King.—Kausalya ! indeed worthy art thou ! As from your womb was Ram born.

Beng.—কৌশল্যা ( জনন করিতে করিতে ) মহারাজ ! অতিশয় সন্তাপ করিয়া নিজেকে অবধা আর পরবশ করিয়া কি হইবে। সময় ( বনবাসকাল ) শেষ হইলে তাহাকে ( সীতাকে ) এবং কুমারদ্বয়কে ( পুনরায় ) আপনি দেখিতে পাইবেন। রাজা—ওহে তুমি কে ? কৌশল্যা—আমি স্নেহবর্জিত পুত্রের প্রসবকারিণী। রাজা—কি কি ! সর্বজননয়নাভিরাম রামের মা কৌশল্যা তুমি। কৌশল্যা—আমি সেই মন্দভাগিনী বটে। রাজা—কৌশল্যা, তুমিই সারবতী, কারণ তুমি রামকে গর্ভে ধারণ করিয়াছ।

Tika.—‘অলম্’ ক্রতম্ [ নিবধি অল্যয়ম্ ] ‘ইদানীম্’ অধুনা ঐ ‘মহারাজ ! অতিমাত্রম্ অল্যন্তম্ সন্তপ্য’ সন্তাপ্য ক্রত্বা, দুঃখম্ প্রকাশ্য পরবশম্ দুঃখবশং বশহীনম্ ইতি যাবৎ অতএব অবশম্ আত্মানম্ ‘কর্তুম্’ বিধাতুম্। ‘স সীতা তীপ্তবী চ সময়স্য বনবাসকালস্য অবসানে’ অলি মহারাজস্য তব প্রীতিতত্বাঃ দর্শনীয়া ভবিষ্যন্তি। ‘অস্তিগ্ধপুত্রপ্রসবিনী’ পিতৃস্বৈচ্ছরহিতস্য পুত্রস্য রামস্য প্রসবিনী জনয়িত্বী। ‘সর্বজন হৃদয়নয়নাভিরামস্য’ সকললোকানাম্ মনোনিৱানাম্ আনন্দদায়কস্য রামস্য জননী। ‘মন্দভাগিনী’ দুর্ভাগ্যবতী। ‘সারবতী’ মহত্বশালিনী। কথম্ ? যতঃ তত্বা এব রাসঃ গর্ভে পুতঃ যতঃ রামসদৃশস্য গুণবতঃ পুত্রস্য তসীব গর্ভধারিণী অতএব ত্বং সারবতী খলু।

### Notes

1. অতিমাত্রম্—adv. modifying the verb সন্তপ্য। মাত্রাম্ অতিক্রান্তঃ ইতি প্রাদিসমাসঃ—by the rule অল্যাদয়ঃ ক্রান্ত্যাদর্থী দ্বিতীয়তঃ। তন্ যথা তথা।

2. সন্তপ্য—সম্ + তপ + ল্যপ্ ( ল্যপ্ )।



3. परवशम्—adj to आत्मानम् । परस्य सन्तापस्य दुःखस्य वशः अधोनः आयत्तः तम् इति इतत् ।

4. कर्तुम्—“अलंखल्लोः प्रतिषेधयोः प्राचां क्त्वा” इति “कृत्वा” इत्येव वक्तुम् युक्तम् । परम् अत्र कृत्वा इत्यस्य स्थाने कर्तुम् इति कथनम् भासस्यैली ततः अयम्— शिष्टप्रयोग इति ज्ञातव्यम् । Pt. Shastri takes अलम् in the sense of समर्थः and takes the sentence as having काकु ( intonation ) within. Thus कर्तुमलम् = कर्तुम् समर्थः एव । किन्तु अतएव तत्र कार्यम् । But as such is not Bhasa's use in Act I sl. 13 under “अलम् उपक्षेप्तुम्” &c, so prefer to take अलम् is the sense of निषेधः as before. The reading महाराज (सम्बोधन) here may be also correct.

5. समयावसाने—समयस्य वनवासकालस्य अवसानं तस्मिन्निति भावे ऽमी । or कालाधिकरणे ऽमी ।

6. महाराजस्य—कर्त्तरि ऽष्टी by the rule - कृत्यानां कर्त्तरि वा । महाराजिन is also correct here.

7. अस्त्रिगुपुत्रप्रसविनी—adj. to अहम् । अस्त्रिगुधादन्य इति अस्त्रिगुधः - नञतत् । तादृशः पुत्रः a son deprived of स्नेह । or अस्त्रिगुध is cruel i.e. कर्त्तृव्यापलनेन निष्ठुरप्रकृतिः । तस्य प्रसविनी इति इतत् । प्र + सू + इनि स्त्रियाम् इति प्रसविनी प्रसवित्री जननी इति यावत् ।

8. किं किम्—इति सम्भ्रमे विरुक्तिः ।

9. सर्वजनद्वयनयनाभिरामस्य—adj to रामस्य । सर्वजनानां द्वयनयनानि इति इतत् तेषाम् अभिरामस्तस्य इति इतत् । Both कौशल्या and कौशल्या are seen.

10. मन्दभागिनी—adj to अहम् । मन्दः भागः इति कर्मधा । स अस्या अस्ति इति सत्वर्थीय इनिः—स्त्रियाम् । or मन्दं भजते etc इति मन्द + भज + घिनुष् । Kausalya in her present state cannot but call her hapless, for her eldest son ( the heir apparent ) is deprived of kingdom

and she is not the mother as well of the King Rama. Not only this she thinks her son Rama as deprived of पिदस्त्रेह; thus she is असिग्धपुत्रजननी ।

11. सारवती—adj to त्वम् understood or to असि which stands for त्वम्, being a तिङन्तप्रतिष्ठापकम् अवयवम् । सारः अस्मा अस्ति इति मतुप् ( वतुप् ) स्त्रियाम् । “सारी वले स्थिरांश्च” इत्यमरः । Here सार means essence or rather greatness, worth ; and this worth is in the shape of Rama. Ram was born in her womb so she is called सारवती – worthy. Dasaratha says this in retort to her being मन्दभागिनी । The sentence लया हि स्खलु रामो गर्भं धृतः clearly adduces reason for her being सारवती । This is our view. Some calcutta editor writes—“सारवती सत्त्वसामर्थ्यवती—पुत्रप्रवासदुःखसहनादिति भावः”—which is, in our opinion, not to the point and hence absurd. Hence we repeat that by calling her सारवती, Dasarath contradicts मन्दभागिनी which Kausalya attributes to her ownself.

राजा—

अहं हि दुःखमत्यन्तमसह्यं ज्वलनोपमम् ।

नैव सोढुम् न संहर्तुम् शक्नोमि मुषितेन्द्रियः ॥ ८ ॥

Prose ( अवयव )—अहं हि मुषितेन्द्रियः ( सन् ) ज्वलनोपमम् अत्यन्तम् असह्यम् दुःखम् नैव सोढुम् न संहर्तुम् शक्नोमि ।

Eng.—I, on my part, can neither tolerate nor remedy this grief extremely unbearable like ( the heat of the ) fire, as I have lost all control over the organs of my senses.

Beng.—আমি কিছু বহিষ্কৃত সদৃশ এই অত্যন্ত অসহ্য দুঃখ সহও করিতে পারিতেছি না—আবার এর প্রতীকারও করিতে পারিতেছি না, কেননা আমার ইন্দ্রিয়ের সমস্ত শক্তিই লুপ্ত হইয়াছে ।

Tika.—‘अहं हि पुनः सुषितेन्द्रियः’ एव सन् पुनर्वियोगेन नष्टेन्द्रियः सन् ‘ज्वलनोपमम्’ वह्निज्वालातुल्यम् अत्यन्तम् भृशम् ‘असह्यम्’ सहनातीतम् ‘दुःखम्’ नैव सोढुम् न वा सहर्तुम्’ प्रतिक्रियाया नाशयितुम्, प्रतीकारावलम्बनेन तत् दुःखम् अप-  
नोत्तुम् ‘शक्नोमि’ पारयामि, हे कौशले ! अहम् खलु एतत् दुःखम् सोढुम् असमर्थः ।  
तर्हि अस्या प्रतीकारो विधीयताम् इति चेत् तस्या प्रतीकारमपि विधातुम् अहम् अक्षमः ।  
कथम् उभयत्र अपि न शक्तिः ? श्रूयताम्—अन्तरेन्द्रियेषु मनसो दुःखम् सञ्जाते ।  
वहिरिन्द्रियैः हस्तपादप्रभृतिभिः अस्या प्रतीकारः क्रियते । परम् रामवियोगव्यथा  
मम अन्तरेन्द्रियस्य तथा वहिरिन्द्रियाणां च सामर्थ्यम् [ “शोकात् भृशं शिथिलदेह-  
मतिः नरेन्द्रः” ] अपहृतवती तेनैव अहम् सहने प्रतीकारे च अक्षमः संजातः ।

### Notes

1. सुषितेन्द्रियः—adj to अहम् । सुष् + क्त कर्मणि = सुषित, अपहृतः = चोरितः ।  
Taken away. इन्द्रियः—लक्षणावहत्या ( by transference of epithet )  
इन्द्रियशक्तिः ( the capacity of the senses. ). सुषितम् रामवियोगवेदनया  
( कर्मणि लट् ) अपहृतम् इन्द्रियं अन्तरेन्द्रियस्य तथा वहिरिन्द्रियाणां च शक्तिः )  
यस्य स इति बहु । Who has lost all control over the organs of his  
senses. This is the reason why he was unable to tolerate or  
remedy this शोक or व्यथा ।

2. ज्वलनोपमम्—adj to दुःखम् । ज्वलनो वह्निः उपमा तुला यस्य तदिति  
बहु । As scorching as fire.

3. अत्यन्तम्—अन्तम् अतिक्रान्तः इति प्रादि ; adj to दुःखम् ।

4. असह्यम्—सह + यत् कर्मणि = सह्यम् tolerable. सह्यात् सहनीयात्  
अन्वदिति नञतत् ।

5. सहर्तुम्—सम् + हृ + तुमुन् । To put an end to ; to remedy  
or check.

6. शक्नोमि—शक् + लट् + मि ।

রাজা—( সুমিত্রাং বিলোক্য ) ইয়মপরা কা ?

কৌশল্যা—মহারাজ ! বচ্ছলক্ষণ—( ইতি অর্ধোক্তে )

[ মহারাজ ! বত্সলক্ষণ— ] ( ইত্যর্ধোক্তে )

রাজা—( সহসীতথায় ) কাসৌ কাসৌ লক্ষ্মণঃ । ন দৃশ্যতে ।  
ভোঃ কষ্টম্ ।

( দেবী সসম্ভ্রমসুতথায় রাজানমবলম্ব্যতি )

কৌশল্যা—মহারাজ ! বচ্ছ লক্ষ্মণস্য জননী সুমিত্তেতি  
বক্তম্ ময় উবকন্দম্ । [ মহারাজ ! বত্সলক্ষ্মণস্য জননী  
সুমিত্তেতি বক্তম্ ময়া উপক্রান্তম্ ] ।

Eng.—King ( eyeing at Sumitra )—who is this other  
lady ?

Kausalya.—Your Majesty ! my darling Lakshman—(only  
this much being uttered ).

King.—(Suddenly rising ) Where ? where is Lakshman !  
Not to be seen. Alas ! O woe !

( The two queens quickly rose up and caught hold of  
the king )

Kausalya—Your Majesty ! my son Lakshmana's mother  
is she—this is what I was going to say.

Beng.—( স্মিত্রাকে দেখিয়া ) আর একজন কে ? কৌশল্যা—  
মহারাজ ! বৎস লক্ষণ—( এইরূপ অর্ধাংশ উচ্চারণ করিবার পরই ) ।  
রাজা—( হঠাৎ উঠিয়া ) কোথায়, কোথায় লক্ষণ ? কই দেখিতেছি  
না ! অহো (হার) কি কষ্ট ! (রাজকীয় সত্তর উঠিয়া রাজাকে ধরিলেন)  
কৌশল্যা—মহারাজ ! বৎস লক্ষণের জননী স্মিত্রা—ইহাই আমি  
বলিবার উপক্রম করিতেছিলাম ।

## Notes

1. क असौ—सम्भवे दिरुक्ति ॥ उप + क्रम + क्त कर्मणि = उपक्रान्तम् was begun.

N. B.—The queen proposed to tell that the other lady was Lakshmana's mother ; but as soon as the portion "Lakshman" was uttered the picture of Lakshman flashed in the King's mind and he thought that Lakshman was there, he was about to fall flat upon the ground through आवेग, when the two queens lent their support to him and Kausalya finished what she began to speak before ; for an instance of similar भावान्तर on the analogy of words.—Comp "शकुन्तलायम्" पेक्ष । कुव मममाता"—Sak. VII.

राजा—अयि सुमिते—

तवैव पुत्रः सत्पुत्रो येन नक्तन्दिवं वने ।

रामो रघुकुलस्येष्ठश्चाययेवानुगमयते ॥ १० ॥

Prose.—तवैव पुत्रः सत्पुत्रः ( भवति ), येन छाया या इव नक्तन्दिवं वने रघु-कुलस्येष्ठः रामः अनुगमयते ।

Eng.—Well Sumitra (my dear Sumitra), blessed (worthy) is your son who follows Ram the best in the line of Raghu, night and day in the forest ( like one's own ) shadow.

Beng.—सुमिते ! तोमार पूज्यै गङ्गपूज्य—ये छायां रत रात्रिदिन वने रघुकुलस्येष्ठ रामचन्द्रेण अनुगमन करितेछे ।

Tika.—अयि हे सुमिते 'तव एव पुत्रः' लक्षणः 'सत्पुत्रः' प्रशंसनीयः तनयः । हे सुमिते यदि मम पुत्रेषु कश्चित् सत्पुत्र इति आख्यां दातुम् शक्यतां तर्हि स तवैव पुत्रो लक्षण एव नतु कैकेयाः मुवः भरतः तव अपरो नन्दनः शत्रुघ्नो वा । [एतादृशं पुत्रम् प्रसूय त्वमपि नूनं गौरवभाजनं सज्जाता ] ।

ननु कथं स सत्पुत्रः इति चेत् उच्यते ? येन तव पुत्रेण ( रामस्य ) छायाया इव प्रतिविम्बवत् रघुकुलश्रेष्ठः रघुवंशतिलकः रामः नक्तन्दिवं दिवानिशम् वने अनुगम्यते अनुस्मियते । यथा यथा दिशा रामीभनति तथा तथाऽपि दिशा तस्य छायापि चलति । अनेनैव प्रकारेण लक्षणः अहोरात्रम् रघुकुलरविम् रामम् अनुसरति—अतएव स एव सत्पुत्रः इति भावः ।

### Notes

1. सत्पुत्रः—सन् पुत्रः इति कर्मधा ।

2. छायाया इव—उपमान । कर्त्तरि ( अनुक्ते ) द्वितीया । Lakshman in here compared with the shadow of Rama that faithfully follows him, the person whose shadow it is. As one's own shadow invariably follows him so Lak. unfailingly follows Rama. This is his special credit.

3. रघुकुलश्रेष्ठः—adj to रामः । रघोः कुलमिति इतत् । तस्मिन् श्रेष्ठः इति णतत् or सुप् सुपा । अयमेव अतिशयेन प्रशस्यः इति प्रशस्य + इष्ट = श्रेष्ठः ।

4. नक्तन्दिवम्—नक्तं च दिवा च इति द्वन्द्वसमासः । This is irregularly formed with समासान्तः अच् in द्वन्द्व by the rule “अचतुरविचतुर...वाङ्मनस...नक्तन्दिवराविन्दिवाहर्दि व...जातोचमहोच-उपयुनगोष्ठ्याः” । The प्रातिपदिक is नक्तन्दिवा + अच् = नक्तन्दिव । This is not an अव्यय ( though both नक्तम् and दिवा are अव्यय ) because it ends in अच् । It is neuter by “परबल्लिङ्गं द्वन्द्वतत्पुरुषयोः” । It is not in the dual because the sense in नक्तम् and दिवा being that of सप्तमौ the च in the वाक्य does not give इतरतरयोग to नक्तम् and दिवा । Hence नक्तन्दिवम् । Also compare “राविन्दिरम् गन्धर्वहः प्रयाति”—Sak V. The द्वन्द्व of these सप्तम्यन्त words are allowed by निपातन in this very rule “अचतुर—” &c ; comp “नक्तन्दिमस्तन्दिः” &c and our notes in Kirata I.

5. अनुगम्यते—अनु + गम् + लट् ।

( प्रविश्य )

काञ्चुकीयः—जयतु महाराजः । एषः खलु तत्रभवान्  
सुमन्त्रः प्राप्तः ।

राजा—( सहसोत्थाय ) अपि रामेण ?

काञ्चुकीयः—न खलु, रथेन ।

राजा—कथं कथं रथेन केवलेन ? ( इति मूर्च्छितः  
पतति ) ।

देव्यौ—महाराज ! समस्मसिहि । समस्मसिहि । ( गात्राणि  
परामृशतः ) [ महाराज ! समाश्वसिहि ! समाश्वसिहि ] ।

काञ्चुकीयः—भोः कष्टम् ! ईदृग्विधाः पुरुषविशेषाः ईदृशी-  
मापदम् प्राप्नुवन्तीति विधिरनतिक्रमणीयः । महाराज ! समाश्व-  
सिहि ! समाश्वसिहि ।

राजा—( किञ्चित् समाश्वस्य ) वालाके ! सुमन्त्रः एक एव  
ननु प्राप्तः ।

काञ्चुकीयः—महाराज ! अथ किम् ?

Eng. — ( Entering ) chamberlain—

Victory be to your Majesty. Venerable Sumantra has  
just now come back.

King.—( Suddenly rising, and with a smile ) With Ram ?

Cham—Ho ( your Majesty ), with the chariot. ( With the  
chariot only ).

King.—Is it ? How, with the vacant chariot only ?  
( faints down ).

Queens—Be consoled your Majiety ; be consoled ( They sit on to caress his body ).

Cham.—Alas ! Pity ! distinguished persons like this (our Majesty) are to meet such adversities ! indeed invariable are the decrees of fate. Be consoled your Majesty ! be consoled.

King.—( Being a little consoled )—Balaki ! Sumantra alone has returned !

Cham.—Yes, your Masjesty.

( প্রবেশ করিয়া ) কাঞ্চকীয়—মহারাজের জ্বর হোক । মাননীয় সুমন্ত্র আসিয়া উপস্থিত হইয়াছেন । রাজা—( তাড়াতাড়ি উঠিয়া আনন্দের সহিত ) রামের সঙ্গে ? ( রামকে লইয়া ? ) কাঞ্চ—না ( মহারাজ ! ) শুধু রথ লইয়া । রাজা—কিরকম শুধু রথ নিয়ে কেন ? ( এই বলিয়া মূচ্ছিত হইয়া পড়িলেন ) । রাণীদ্বয়—মহারাজ ! আশ্বস্ত হউন ! আশ্বস্ত হউন । ( গায়ে হাত বুলাইতে লাগিলেন ) । কাঞ্চ—অহো ! কি কষ্ট ! এই প্রকার বিশিষ্ট ব্যক্তিরও এইরূপ বিপদ হইয়া থাকে । ( বুঝিলাম ) বিধিকে অতিক্রম করা অসম্ভব । মহারাজ ! আশ্বস্ত হউন ! আশ্বস্ত হউন । রাজা—( কতকটা আশ্বস্ত বা প্রকৃতিস্থ হইয়া ) বালাকি ! সুমন্ত্র একলাই ফিরিয়া আসিয়াছে ? কাঞ্চ—মহারাজ ! তাহাই বটে ।

Tika.—‘জয়তু’ সর্বাংকুশেণ বর্ত্তাম্, ‘অনুভবানু’ মাননীয়:, ‘প্রাঃ’ রাজ-প্রাসাদ’ সমাগত:। ‘সমান্বমিহি’ আশ্বস্তীভব ॥ ‘ইদংবিধা:’ এতাদৃশা: ‘পুরুষ-বিশেষা’ বিশিষ্ট পুরুষা: ‘ইদংগীম্’ এবম্বিধাম্ ‘আপদম্’ বিপদম্ ‘অনুভবন্তি’ গচ্ছন্তি ইতি অনেনৈব উক্তানাং বিধি: অদৃষ্ট’ নিয়তেবিধানীম্ ইতি যাবৎ অনতিক্রমণীয়: অতিক্রমিতুম্ উল্লঙ্ঘয়িতুম্ আরয়িতুম্ ইতি যাবৎ অশক্য:। বিধিনা নরাত্মা ললাটে



यज्ञिखितम् तत् वारयितम् न केनापि शक्यते [ तथाचोक्तं “लङ्घयते न खलु काल-  
नियोगः”, “नियतिः केन वाधयते”, “सर्वं कृपा भगवती भवितव्यता “इत्यादयः] तेनैव  
खलु दशरथसदृशः जनोऽपि पत्रविच्छेदवेदनां प्राप्तवान् ।

वालाकिः—इति काञ्चुकीयस्य नाम । सुमन्तः एक एव रामादीन् परित्यज्य  
एकाकी एव ननु प्रायः राजप्रासादम् आगतः । [ननु इति प्रश्नेऽव अव्ययम्] ।

### Notes

1. जयतु—जि + लोट तु । जि is here intransitive ; it means to prosper.

2. प्राप्तः—प्र + आप + कर्त्तरि क्त ; its obj. is राजप्रासादम् understood.

3. रामेण—गम्यमान सहार्थे तृतीया । पित्रा पुत्र आगतः इतिवत् अविद्य-  
माने अपि सहशब्दे सहार्थः गम्यते ।

4. समाश्रयसिद्धि—सम् + आ + श्रस् + लोट हि ।

5. पराश्रयतः—परा + श्रस् + लट् तस् । To touch, to caress,

6. ईदृशिधाः—ईदृशी विधा येषां ते इति बहुव्रीहिः ।

7. पुरुष विशेषाः—पुरुषेषु विशेषाः इति सुप्सुपा । विशिष्टाः पुरुषाः इत्यर्थः  
by the maxim “भावानयने द्रव्यानयनम्” ।

8. अनतिक्रमणीयः—अतिक्रमणीयः इति नञतत् । अति + क्रम् + अनीयर्,  
कर्मणि ।

9. अथ किम्—वादम् ; अव्ययमेतत् (= yes ).

राजा—कष्टं भोः—

शून्यः प्राप्तो यदि रथो भग्नो मम मनोरथः ।

नूनं दशरथं नेतुं कालेन प्रेषितोरथः ॥ ११ ॥

Prose.—यदि रथः शून्यः ( सन् ) प्राप्तः ( तर्हि ) मम मनोरथः भग्नः । नूनं  
रथः दशरथं नेतुं कालेन प्रेषितः । \*

Eng.—Alas ! If the chariot has returned vacant, then my

desire has been annihilated. Undoubtedly this chariot has been sent by the God of death to take away Dasaratha.

Beng.—हाय कि कष्टे ! यदि शूत्र रथहे आगिया থাকे তবে আমার মনোরথ ভগ্ন হইয়াছে । নিশ্চয়ই দশরথকে লইয়া যাইবার জন্ত কালই রথ পাঠাইয়াছে ।

Tika.—‘अहो कष्टम् यदि रथः शून्यः’ राम-विहीनः सन् ‘प्राप्तः’ सम प्रासादं प्रत्यागतः ( तर्हि ) ‘मम मनोरथः’ अभिलाषः आकाङ्क्षा इति यावत् ‘भयः’ विनष्टः । नूनम् मां शोकान्तरं ज्ञात्वा अस्मिन् एव रथे रामः प्रत्यागमिष्यतीति मे आशा आसीत् । अधुना रथं शून्यं पश्यतः जानतो वा मे सा आशा समूलनाशम् नष्टा । [ अतः परम् रामवियोगशोकम् उद्बुद्धन् नैव कदापि अहं जीविष्यामि तेन मन्थे अहं यत् ] नूनम् निश्चितम् अयं शून्यः रथः दशरथं शोकखिन्नं मां नेतुं परलोकम् प्रेषयितुम् कालेन मृत्युना यमेन इति यावत् प्रेषितः । शून्यरथदर्शनात् अचिरमेव अहं परलोकं यास्यामीति मन्थे तत् अयं शून्यरथः मामिव यमपुरं नेतुम् यमराजः अत्र प्रेषितवान् ।

Notes.

1. नेतुम्—नी + तुमुन् ॥ नूनम् is an अव्यय meaning “surely”.
2. प्रेषितः—प्र + ण्य + णिच् + क्त—कर्मणि ।

N. B.—This sloka thus hints at the imminent death of Dasaratha due to पुनर्वियोग ।

राजा—तेन हि शीघ्रं प्रविश्यताम् ।

काञ्चुकीयः—यदाम्नापयात महाराजः । ( निष्क्रान्तः ) ।

Eng. King—then have the car quickly entered here.

Cham.—As your Majesty commands.

Beng.—তাহা হইলে রথ শীঘ্র এখানে প্রবেশ করাও ।

काञ्चु—ये आछे महाराजा । (प्रस्थान)

राजा—

धन्याः खलु वने वातास्तटाकपरिवर्त्तिनः ।

विचरन्तम् वने रामं ये स्पृशन्ति यथासुखम् ॥ १२ ॥

Prose,—वने तटाकपरिवर्त्तिनः वाताः धन्याः खलु, ये वने विचरन्तं रामं यथासुखम् स्पृशन्ति ।

Eng.—Blessed are the breezes that blow round the lotus-lakes in the wood in as much as they touch the forest-roaming Ramchandra at pleasure.

Beng.—कमलसरसीर चतुर्दिक् प्रवाहमान ( आवर्त्तनशील ) वायु-सकलहे शत्रु, केनना ताहारा ईच्छामत वनचारौ रामचन्द्रके स्पर्श करिते पाय ।

Tika.—‘वने’ अरण्ये ‘तटाक-परिवर्त्तिनः’ कमलसरसीः परितः आवर्त्तन-शीलाः वाताः वायवः खलु नूनं [ अवधारणे अव्ययमेतत् ] ‘धन्याः’ सार्थक जीवनाः प्रशंसनीयाः इति यावत् । कथम् ? ये ‘वाताः वने विचरन्त’ परिभ्रमन्त ‘रामं यथासुखं’ स्पर्शानुसारं ‘स्पृशन्ति’ अहं खलु अधुना पुत्रं मे स्पृष्टुम् न समर्थः ; परं ये खलु वाताः वने कमलसरांसि सर्वतः आवर्त्तन्ते (तथा तेन च सुरभयः जायन्ते) ते खलु स्पर्शानुसारं पुत्रं मे स्पृशन्ति अतः त एव धन्याः अहं पुनरधन्वीऽधुना संजातः ।

Notes.

1. तटाकपरिवर्त्तिनः—adj to वाताः । तटाकः पद्मादिशोभितं सरः । Most probably the word तडाग is the prakrit form of this word, तटाकं परि परितः ( सर्वतः ) वर्त्तन्ते आवर्त्तन्ते गच्छन्ति इति तटाक + परि + क्त + शिनि प्रत्ययः । प्रथमा बहुवचनम् ।

2. विचरन्तम्—वि + चर् + शल्—२या एकवचनम् ; adj to रामम् ।

3. यथासुखम्—सुखम् ( noun ) अनतिक्रम्य इति अव्ययीभावः ; or यथा

सुखम् (adj.) इति सहसुपा । तत् यथा तथा । Adverb. Dasaratha so much loves Rama that he thinks that inaminate fragrant वनवात there, are also more lucky than himself in having been able to touch Rama at pleasure.

( ततः प्रविशति सुमन्त्रः )

सुमन्त्रः—( सर्वतो विलोक्य सशोकम् )—

एते श्रुत्याः स्वानि कर्माणि हित्वा

स्नेहाद् रामे जातवाष्पाकुलाक्षाः ।

चिन्तादीनाः शोकसन्दग्धदेहा

विक्रोशन्तं पार्थिवं गर्हयन्ति ॥ १३ ॥

Prose.—रामे स्नेहात् जातवाष्पाकुलाक्षाः चिन्तादीनाः शोकसन्दग्धदेहा एते श्रुत्याः स्वानि कर्माणि हित्वा पार्थिवं गर्हयन्ति ।

Eng.—( Then enter Sumantra ) Sumantra—( Looking around and with grief ) These employees—with their eyes full of tears due to their affection for Rama and their persons burnt all over with grief, are blaming the wailing King, having left their duties and being afflicted with anxiety ( for Rama ), or due to their constantly thinking ( of Ram ).

Beng.—(तारपर अमन्त्रेण प्रवेश) । (चारिदिके ताकाईया शोकैर सहित) अमन्त्र—एहै राजसेवकदल रामचन्द्रेण प्रति स्नेहवशतः माश्रनेत्रे चित्ताक्रिष्टे एवं शोकदग्ध कलेवर हईया निज निज कार्याभार त्याग करतः शोकपरायण राजरई निन्दा करितेछे ।

Tika.—‘रामे’ रामविषये रामचन्द्रं प्रति ‘स्नेहात्’ प्रेमवशात् ‘जातवाष्पाकुलाक्षाः’ अश्रुपूर्णदेहाः ( तथा ) ‘चिन्तादीनाः’ रामचन्द्रस्य मङ्गलामङ्गलचिन्तया दीनाः परिक्रिष्टाः यदा अदर्शनं यातस्य रामस्य एव पुनः पुनश्चिन्तनेन दीनाः स्नानाः,

( तथा ) 'शोकसन्दग्धदेहाः' रामविरहशोकाग्निना दग्धकलीवराः सन्तः 'एते सम समच' वर्त्तमानाः भृत्याः' राजसेवकाः 'स्नानि' आत्मनः कर्माणि कार्यभारान् हित्वा परित्यज्य 'विक्रोशन्त' विलपन्त पार्थिव' राजानम् एव गृहयन्ति कुतसयन्ति । राज्ञः एव स्त्रैणत्वम् हि रामचन्द्रस्य वनगमनं प्रति कारणम् इति मत्वा राजानमेव निन्दन्ति । शालिनीवृक्षम्, तल्लक्ष्यं यथा—'मात्तौ गौचैच्छालिनी वेदलोकैः कथ्यते' ।

N. B.—The employees hold the King responsible for the mischief that had recently befallen and were consequently blaming him calling him weak and effeminate.

1. स्नेहात्—इतौ ५मी ।

2. जातवाप्यकुलाचाः—वाप्यैः नैववारिभिः आकुलं परिक्रिष्टमिति शतत् । वाप्यकुलानि अचाणि इति कर्मधा । जातानि वाप्यकुलाच्चानि येषां ते इति बहु । or better—जातं वाप्यम्, कर्मधा । तेन आकुलानि । तादृशानि अचीणि येषाम्, बहु । In Bahubrihi here the affix घच् is added to the word अचि by the rule "बहुव्रीहौ सक्यच्छीः स्वाङ्गात् घच्"—when अचि stands for an eye of some living being ; thereby अचि is changed to अच ; or अच meaning इन्द्रिय or चक्षु is the base here. Rest as above, and then there is noneed of समासान्त ; adj to भृत्याः ।

3. चिन्तादीनाः—चिन्तया दीनाः इति शतत् ; adj to भृत्याः ।

4. शोकसन्दग्ध देहाः—adj to भृत्याः । शोकेन सन्दग्धः इति शतत् । शोक सन्दग्धा देहाः येषां ते इति बहु ।

5. हित्वा—ह्वा ( जहाति etc. ) + क्त्वाच् ।

6. विक्रोशन्तम्—वि + क्रुश् + शत = रया एकवचन ; adj to पार्थिवम् । रुदन्तं i. e. उच्चैः क्रन्दन्—wailing or lamenting. Sumantra is sorry that servants are villifying the King who is himself wailing his son's absence and suffering his lot.

8. गृहयन्ति—गृह् + णिच् + क्कट् अन्ति ।

সমন্ব:—( উপেত্য ) জয়তু মহারাজ: ।

Eng.—Sumantra ( approaching )—let victory be attained by His Majesty.

রাজা—ভ্রাত: সমন্ব ! ক মে জ্যেষ্ঠো রাম:—নহি নহি যুক্ত-  
মহিমিতং ময়া ।

ক তে জ্যেষ্ঠো রাম: প্রিয়সুত সুত: সাক দুহিতা

বিদেহানাং ভক্তু নিরতিশয়ভক্তিগুরুজনে ।

ক বা সৌমিবির্মা হতপিতৃকমাসন্নমরণম্

কিমপ্যাহু: কিং তে সকলজনশোকাণ্যবকরম্ ॥ ১৪ ॥

Prose. প্রিয়সুত ! জ্যেষ্ঠ: সুতী রাম: ক ( কুব বচং তে ). গুরুজনে নিরতিশয়-  
ভক্তি: সা বিদেহানাং ভক্তু দুহিতা ক ? সৌমিবির্মা ক ? আসন্নমরণং সকলজন-  
শোকাণ্যবকরম্ হতপিতৃকম্ সাং কিং তে কিমপ্যাহু: ?

Eng. King—Brother Sumantra ! where is my eldest son Ram ? Or no no ! I have not spoken aright ! Ho, you affectionate father ! where is your eldest son Ram ? Where is that daughter of the ruler of the Videha that entertains deep devotion to her superiors ? And where lies the son of Sumitra ? Did they say anything to me the wretched father who is the root cause of the deep grief of every one and who is ( now ) fast approaching death.

Beng. রাজা—ভাই সূমন্ত্র, আমার জ্যেষ্ঠপুত্র রাম কোথায় ? না না আমি ঠিক বলি নাই । হে পুত্রবৎসল ! তোমার জ্যেষ্ঠপুত্র রাম কোথায় ? কোথায় বা সেই বিদেহরাজদুহিতা—যার গুরুজনের প্রতি অগাধ ভক্তি ? সূমিত্রানন্দনই বা কোথায় ? সকললোকের শোক-সমুদ্রের নিদান আসন্নমৃত্যু এই হতভাগ্য পিতাকে ( উদ্দেশ করিয়া ) তাহারা কি কিছু বলিয়াছে ?

Tika.—भातः मम भ्रातृल्लभ्य सुमन्त्र ! 'क' कुत्र वर्त्तते मे 'जिष्ठः सुतः रामः' ? एतावन्मात्रम् कथयित्वा राजा रामः प्रति आत्मनो नैर्दुर्ग्यं सुमन्त्रस्य च वात्सल्यम् अनुस्यूत्य वदति — "नहि नहि मया युक्तम् उचितम् अभिहितं" कथितं । रामो मम जिष्ठः पुत्रः इति यन्मया प्रोक्तं तन्न सुष्टु । कथम् ? श्लोकेन अस्य उत्तरं स्पष्टी-  
करोति—

'हे प्रियसुत !' रामे पिता इव वत्सल्यं हे सुमन्त्र ! क 'ते' तवैव नतु मम 'जिष्ठः पुत्रः रामः वर्त्तते' । नाहं रामस्य पिता तम् प्रति निष्ठरताप्रदर्शनात् । अपि त्वमेव यद्यार्थतस्तस्य पिता तं प्रति वात्सल्यप्रकाशनात् । ( अतएव ) हे प्रियसुत सुमन्त्र ! तव जिष्ठः पुत्रः रामोऽधुना कुत्रास्ते ? गुरुजने पूजनौघवर्गे तद्विषये द्रव्यार्थः, निरतिशयभक्तिः 'अतुल्यशालिनी 'सा विदेहानां मिथिलानाम् 'भक्तुः' पालकस्य 'जनकस्य दुहिता ( वा ) क कुत्र' ? सौमित्रिः सुमित्रासुतः लक्ष्मणः वा क ? 'आसन्न-  
मरणम्' निकटस्युक्तम् सुसूक्ष्मम् इति यावत् 'सकलजनशोकाणं वकरं' निखिललोकानां समुद्रतुल्यास्य गभीरशोकस्य निदानभूतम् 'हर्तापलकम्' हतभाग्यजनकं मां दशरथम् किम् [ प्रश्ने अव्ययमेतत् ] अपि ते रामादयः किम् अपि ( वाक्यम् ) आहुः कथयामासुः ? अपि ते तव मुखेन माम् उद्दिश्य कमपि सन्देशम् कथितवन्त इति भावः ।  
शिखरिणीवृत्तम् ॥

1. जिष्ठः—प्रणस्य + इष्ट ; alternative form अष्टः । "वृद्धस्य च" इति स्वर्णे वृद्धशब्दादपि इष्टप्रत्यये जिष्ठशब्दो लभ्यते ।

2. अभिहितम्—अभि + धा + क्त कर्मणि ।

3. प्रियसुत—vocative case. प्रियः सुतः यस्य स इति बहु । By "वा प्रियस्य" we may have an alternative form as सुतप्रिय । Dasaratha attributes fatherhood of Rama on Sumantra. For he himself was cruel on his son and Sumantra was on the other hand affectionate on Rama. सुमन्त्र was Dasaratha's charioteer so the reading प्रियसुत ( प्रियः सुतः तत्सम्बन्धौ ) seems better here. The address प्रियसुत will be rather abrupt here.

5. निरतिशयभक्तिः—adj to दुहिता । अति + शी + अच् = अतिशयः—excessive ; surpassing. निरस्तः अतिशयः यस्या सा निरतिशया । बहु—from which excess has been drained out, which has not been surpassed. कीनचिदपि अनतिक्रान्ता इत्यर्थः । निरतिशया भक्तिरस्याः सा इति बहु ।

Just see that the feminine निरतिशया has been changed to masculine form in the Bahubrihi (पु'बद्भावात्) ; but this is not allowed when the word भक्ति forms the second member. Hence according to strict Grammar, we can not call this form correct ; the correct form is निरतिशयाभक्तिः ; but the rule disallowing the change of feminine to masculine with reference to भक्ति forming the second member is often violated by standard authors ; for example's sake we may name Kalidasa writing वृष्टभक्तिर्भवान्या । ( Meghadutam ), विदितभक्तिम् माम् ( Sakuntala ), विरलभक्ति ( Raghu ). Hence some commentators e. g. Bhoja etc ( as seen in गणरत्न ) save the situation by arguing that the rule holds good, when the word भक्ति in question is derived in the कर्मवाच्य ; and consequently this rule does not apply to भक्ति derived in भाववाच्य । Thus भज्यते इयम् इति भज् + क्ति ( कर्मवाच्ये ) = भक्तिः—meaning an object of adoration, the adored object ; whereas भज् + क्ति = भक्ति ( भाववाच्ये )—means adoration itself. In the present case भक्ति is derived in Bhavavachya thereby meaning adoration and hence the said rule does not apply. Kasika and Bhattoji etc. explain such cases as निरतिशयं भक्तिः यस्याः &c, with a सामान्य-निर्देश in निरतिशयम्, by the rule सामान्ये नपुंसकम् ; see our Sak. for details here. And Bhoja's view seems to be more plausible ;



for भक्ति of the प्रियादि class is probably कर्मसाधन ; because Panini's rule "भक्तिः" is also derived in कर्मवाच्य (this is suggested by Prof. K. C. Chatterji in his Oriental Literary Digest).

6. विदेहानां—कर्मणि षष्ठी । विदेहानां विदेह इति संज्ञया प्रसिद्धानां अत्रियाणां निवासः इति विदेह + अण्—by the rule "तस्य निवासः" and the suffix disappears by the rule "जनपदे लुप्" ; the old number and gender (i. e masculine and plural member that were attached to विदेहानां) are retained by the rule "तुपि युक्तवद्वाक्तिवचने"—and so we have विदेहानां ( meaning the country ) in plural.

7. आसन्न etc—आसन्नं सरणम् यस्य तमिति बहु ।

8. सकलजनशोकार्णवकरम्—adj to माम् । सकलाः जनाः इति कर्मधा । शोकः अर्णवः इव इति उपमितसमासः । सकलजनानां शोकार्णव इति ६ तत् । तं करोति यः सः तमिति उपपदतत् । Here the suffix ट् is attached to the root क्ल of करम् । I have not only caused दुःख to my sons, myself, but to all. How wretched am I.

9. हतपितृकम्—adj to माम् । हतः दुर्भाग्यः ( wretched ) पिता इति कर्मधा । Then the suffix कन् is added to it to imply censure. कुत्सायाम् कन् । हतः पिता यस्य also gives हतपितृकम् here with कप् in बहु, but that exp. is not so appealing as this.

10. आहुः—द्रु + लट् अन्ति ; alternative हुवन्ति । Though a form of the present tense it is very often used to denote past tense as in the case here ; some support this by "वर्त्तमानसामोप्ये वर्त्तमानवद्वा" ; others to get अतीत sense here takes it as a तिङन्त प्रतिरूपक अव्यय । See our notes under "अद्याहुवर्षो विदितो महेश्वरः" in Kumara V.

सुमन्त्रः—महाराज ! मा मैवमङ्गलवचनानि भाषिष्ठाः ।  
अचिरादेव खलु तान् द्रक्ष्यसि ।

राजा—सत्यमयुक्तमभिहितं मया । नायम् तपस्विनामुचितः  
प्रश्नः । तत् कथ्यताम्—अपि तपस्विनां तपो वर्द्धते । अप्यरण्यानि  
स्वाधोनानि विचरन्तो वै देही न परिखिद्यते ?

सुमित्रा—सुमन्त ! बहुवक्त्रलालङ्घितशरीरा वाला वि अवाल-  
चारित्ता भर्तुणो सहधर्मचारिणो अह्ने महाराजं च किञ्चि  
णालवदि । [ सुमन्त्र ! बहुवक्त्रलालङ्घितशरीरा वाला अपि  
अवालचारित्ता भर्तुः सहधर्मचारिणो अस्मान् महाराजं च  
किञ्चित् नालपति ] ।

सुमन्त्रः—सर्व एव महाराजम् ।

राजा—न न । श्रोत्ररसायनैर्मम हृदयातुरस्योषधैस्तेषाम्  
नामधेयैरेव आवय ।

सुमन्त्रः—यदाज्ञापयति महाराजः । आयुष्मान् राम—

राजा—राम इति ! अयं रामः । तन्नामश्रवणात् स्पृष्ट इव  
मे प्रतिभाति । ततस्ततः ।

सुमन्त्रः—आयुष्मान् लक्ष्मणः—

राजा—अयं लक्ष्मणः । ततस्ततः ।

सुमन्त्रः—आयुष्मती सीता जनकराजपुत्री—

राजा—इयं वै देही । रामो लक्ष्मणो वै देहीत्ययमक्रमः ।

सुमन्त्रः—अथ कः क्रमः ?

Sumantra.—Ho your Majesty ! never utter such inaus-  
picious words. In no time you will surely meet them.

King.—True I have not spoken aright. This is not the proper question regarding the ascetics. Then please say (or — answer to my questions).—“Do the austerities of the ascetics (my sons) prosper? Does not the daughter of the King of Videha feel exhausted (experience trouble) in roaming freely in the forest? (or in roaming in the forest brought under control by Rama?)

Sumitra.—Sumantra! did not Vaidehi—the close follower of her husband in his duties (rites)—herself though really a girl, is not of girlike nature, and who has adorned her person with a good number of bark clothing, speak anything to us or to His Majesty?

Sumantra.—All the three (spoke to) His Majesty.

King.—No! No! make me hear, by uttering their very names which (now) serve as ointment to my ears and drug for the disease of my heart.

Sumantra.—As your Majesty commands! The long-lived Rama.

King.—Ram! yes! here is Ram! On hearing his name I seem to have touched him. Then—

Sumantra.—The long-lived Lakshmana—

King.—Here is Lakshman. Then—

Sumantra.—Then long-lived Sita the daughter of Janaka.

King.—Here is Vaidehi. But—Ram Lakshman and Vaidehi is not the proper order (in uttering the names).

Sumantra.—what, then is the proper one?

Beng. স্মৃত্ত—মহারাজ ! না এমন অমঙ্গলের কথা বলিবেন না । অচিরেই আপনি তাদের দেখতে পাবেন । রাজা—সত্যই আমি অন্য় বলিয়াছি । তপস্বিদের বিষয়ে এইরূপ জিজ্ঞাসা করা কর্তব্য নহে ।  
 আচ্ছা এইবার বল—(সেই) তপস্বিগণের ভপত্তা বৃদ্ধি হইতেছে ত ?  
 রামকর্তৃক স্বায়ত্তীকৃত অরণ্যরাজিতে বিচরণ করিতে (or—স্বাধীনভাবে বনে পরিভ্রমণ করিতে) বৈদেহীর (কোনও প্রকার) ক্লেণ হইতেছে না ত ?  
 স্মিত্রা—সীতা বালিকা বটে কিন্তু তাহার স্বভাব বালিকার মত নহে । সেই সীতা নানাবন্ধনবাসে আপনার শরীর অলঙ্কৃত করিয়া স্বামীর অনুগামিনী (সহধর্মচারিণী—সহধর্মিণী) হইয়াছে । আচ্ছা সে আমাদিগকে বা মহারাজকে কি কিছু বলে নাই ?  
 স্মৃত্ত—সকলেই মহারাজকে— । রাজা—না ! না ! আমার কর্ণের রসায়ন (স্বরূপ) হৃদয় বেদনার ঔষধ (স্বরূপ) তাহাদের নামগুলিই উচ্চারণ করে আমার শোনাও ।  
 স্মৃত্ত—যে আজ্ঞে মহারাজা ! দীর্ঘায়ু রামচন্দ্র । রাজা—ইয়া রাম ! এই যে রাম । তার নাম শুনে মনে হল তাকে বুঝি স্পর্শ করছি । তার পর ।  
 স্মৃত্ত—আয়ুত্মান লক্ষণ । রাজা—এই যে লক্ষণ । তার পর ।  
 স্মৃত্ত—জনকনন্দিনী অয়ুত্মী সীতা— । রাজা—এই যে বৈদেহী । রাম লক্ষণ বৈদেহী এটা ঠিক ক্রম হলনা । স্মৃত্ত—তবে—কি প্রকার ক্রম হইবে ?

Tika—‘মা অমঙ্গলবচনানি’ অশুভবাণ্যানি ‘ভাষিষ্ঠাঃ’ কথয়তু ভবান্ ।  
 ‘সম্বন্ অযুক্তম্ ময়া অমিহিত’ প্রীতম্ । কথম্ ? ( যতঃ ) বন্ধলধারিণী রামাদয়ঃ  
 কিস্ম উক্তবন্তী ন বিতি এবম্প্রকারঃ প্রশ্নঃ তপস্বিনাম্ সম্বন্ধে ন উচিতঃ ন কৰ্তব্যঃ ।  
 ( তর্হি কীদৃশঃ প্রশ্নঃ কৰ্তব্যঃ ? )  
 ( তর্হি কীদৃশঃ প্রশ্নঃ কৰ্তব্যঃ তাড়শম্ এব অহং বদামি )  
 তত্ কথ্যতাম্ ময়া জ্ঞাষ্য সমীচীনস্ব প্রশ্নস্ব উত্তরমধুনা ত্বম্ দিহি । ( ননু কঃ  
 খলু তি প্রশ্নঃ ? )  
 ( অযুতাম্ ) অপি কিং তপস্বিনাং নৃহীততপস্বিবেদ্যাম্ রামাদীনাং  
 তপঃ বর্হতি ক্রমতি ?  
 অপি অরম্ভানি বনানি স্বাধীনানি স্বাধীনতায়ুক্তানি বা রাম-

चन्द्रेण बाहुवलीनं स्वायत्तीकृतानि विचरन्ती परिभ्रमन्ती वैदेही विदेहराजपुत्री न परि-  
 खिद्यते न परिश्रमम् अनुभवति ? [ अपि इति प्रश्ने अव्ययम् ] । अथ सुमित्रा  
 पृच्छति—‘वज्रवल्कलालङ्कृतशरीरा’ अनेकैः वल्कलवसनैः यस्याः देहः अधुना भूषितः  
 सादृशी सीता । ‘बाला’ नवयौवना अपि [ तथाहि दर्पणे-अज्ञातोपयमा सलज्जा नव-  
 यौवना तु बाला ] ‘अवाल्गचारित्रा’ यस्याः चारित्र्यम् स्वभावः अवाल्गम् बालिशोचितं न  
 भवति अपि तु प्रौढनारीजनोचितम् ( प्रगल्भरमणीजनोचितं ) भवति तादृशी सीता ।  
 ‘भर्तुः’ वनवासप्रस्थितस्य रामस्य ‘सहधर्मचारिणी’ समानधर्मावलम्बिनी रामचन्द्र इव  
 सतीविषधारिणी इत्यर्थः । न किञ्चित् आलपति अस्मान् उद्दिश्य किं न कथितवती ?  
 सर्व एव सर्वे रामादयः एव महाराजम् कथितवन्तः । ‘श्रीतरसायनैः’ कर्णयोः  
 रसायनैः रसाग्रसखरैः । यादृक् रसाग्रं कर्णौ सुखयति तद्वत् कर्णयोः सुखकरैः ।  
 ‘हृदयातुरस्य’ हृदयेन खलणाद्व्या (by transference of epithet) हृदयपीडया  
 आतुरस्य पीडितस्य मन आषधैः भेषजस्वरूपैः नामधेयैः नामभिः एव नामानि  
 उच्चार्य एव इत्यर्थः आषय निशामय । आयुष्मान् दीर्घायुः । तन्नामग्रवणात् तस्य  
 रामस्य नखः यत् ग्रवणम् आकर्णनम् तस्मात् । [ हेतौ प्रसी । यद्वा तन्नामग्रवणम्  
 आकलयति इति व्यप्लोपे प्रसी ] ॥

रामः लक्षणः वैदेही इति अयम् प्रकारः अक्रमः अप्रगस्तः क्रम अयुक्तः क्रमः  
 इति अहं मन्ये । तर्हि कः खलु सुष्ठु क्रमः भविष्यति ?—श्रूयताम् ।

### Notes.

1. मा भाषिष्ठाः—here the proper form is अभाषिष्ठाः (लुङ् second person singular of the root भाष्—भाषते)=the १ ट्. of लुङ् eliding on account of the presence of मा by the rule “न माङ्योगे”! Again the लुङ् here is used in the sense of Imperative mood by the rule “माङि लुङ्” which authorises the use of लुङ् in any mood and tense in connection with माङ् । But there is another prohibitive मा diff. from माङ् । In connective with this लोट &c is also used, comp “माङ्गु धनजनयौवनगर्वम्” &c.

2. अरण्यानि—obj to विचरन्ती ( वि + चर् + शृ fem ) by the  
“अकर्मकधानुभिर्वीर्ये दिशःकालोभावोगन्तव्योध्वा च सुः कर्मसंज्ञका इति वाच्यम्” ।

3. स्वाधीनानि—स्त्रेषु अधि इति ङगीतम् । The suffix ख is attached to अधि and the word becomes स्वाधीन ; adj to अरण्यानि । The अरण्या which is स्वाधीन is open to all Then स्वाधीनानि = स्वाधीनतायुक्तानि ; or made स्वाधीन by Rama.

4. परिस्त्रियते—परि + स्त्रिद् दिवादि कर्त्तरि or कर्मकर्त्तरि लट्, ते । Also comp our notes under “स्त्रियसे लोकाद्वेतोः” in Sakuntala V.

5. बहुवल्कलाङ्कृतशरीरा—adj to सहधर्मचारिणो । बह्वनि वल्कलानि इति कर्मधा । तैः अलङ्कृतमिति इतत् । तादृशं शरीरं यस्याः सेति बहु ।

6. अवालचारित्रम्—adj as before. वालात् अन्यदिति अवालम् । नञ् तत् । अवालं चारित्रम् यस्याः सा इति वह । चरित्रम् एव चारित्रम् इति स्वार्थे प्रज्ञादि अण् प्रत्ययः ।

7. सहधर्मचारिणी—सह सदृशम् धर्मम् चरति यासा इति सह + धर्म + चर्णिनिः—स्त्रियाम् । or—सहधर्मं चरतीति । or—धर्मं चरतीति धर्मचारिणी । सहधर्मचारिणी, सुप्सुपा । “सहशब्दः सदृशवचनोऽप्यस्तीति” भट्टोजीदीक्षितस्य व्याख्यानम् । See ante also.

8. त्र्योवरसायनैः—त्र्योत्रयोः रसायनम् इति इतत् । तेः । Same case with नामधेयैः । Compare “मनसश्च रसायनानि” in Uttaracharita I. 36.

9. हृदयातुर etc—हृदयेन (हृदयवेदनया) आतुर इति इतत् । Related to औषधैः । औषधैः has same case with or in app. to नामधेयैः ।

10. नामधेयैः—करणे तृतीया । नाम + धेय स्वार्थे ।

11. आवय—आ + णिच् + लोट् द्वि ।

12. तन्नामश्रवणात्—तस्य नाम इति इतत् । तस्य श्रवणमिति इतत् । तस्मात् ।

13. ଅକ୍ରମ:—ଅପ୍ରଶସ୍ତ: କ୍ରମ: ଇତି ନଞ୍ଜ ତତ୍ by the dictum “ତତ୍ ସାଦୃଶ୍ୟ-  
ମଭାବଞ୍ଚ ତଦନ୍ୟତ୍ୱଂ ତଦତ୍ୟତା । ଅପ୍ରାଶସ୍ତାଂ ବିରୋଧଞ୍ଚ ନଞ୍ଜଂ ଯାଃ ଘଟ୍ ପ୍ରକୀର୍ତ୍ତିତା: ।”  
Here compoundable ନଞ୍ଜ denotes inauspiciousness This line  
occurs in Pancharatra as well ‘ଅୟମକ୍ରମ: । ଅଥ କ: କ୍ରମ:” ।

14 Remark – Prof. Pranjape remarks that here ସୀତା in  
“ବ୍ରାହ୍ମଣୀ ସୀତା ଜନକରାଜପୁତ୍ରୀ” in superfluous. This is right for  
later we have not ସୀତା ।

ରାଜା—ରାମୋ ବେଦେହୀ ଲକ୍ଷ୍ମଣଈଭ୍ୟୋତମ୍ ।

ରାମଲକ୍ଷ୍ମଣଯୋର୍ମଧ୍ୟେ ତିଷ୍ଠତ୍ୱତ୍ୱାପି ମୈଥିଳୀ ।

ବହୁଦୋଷାଞ୍ଚରଞ୍ଜନାଞ୍ଚି ସନାଥୈଷା ଭବିଷ୍ୟତି ॥ ୧୫ ॥

Prose.—ଅଥାପି ( ନାମଧ୍ୟନିର୍ଦ୍ଦେଶପି ) ରାମଲକ୍ଷ୍ମଣଯୋର୍ମଧ୍ୟେ ମୈଥିଳୀ ତିଷ୍ଠତୁ ।  
ଅରଞ୍ଜନାଞ୍ଚି ବହୁଦୋଷାଞ୍ଚି ; ( ଏଞ୍ଚି ମଧ୍ୟସ୍ଥିତା ଏଞ୍ଚି ) ସନାଥା ଭବିଷ୍ୟତି ।

Eng.—Please tell thus—Ram, Maithili and Lakshman.  
Even here (in course of mentioning their names ) let Maithili  
stay between Ram and Lakshman ; ( for ) forests are full  
of apprehensions and (thereby) she will ( always) be attended  
by protectors.

Beng. ରାଜା—ଏଥାନେଓ ରାମ, ମୈଥିଳୀ ଏବଂ ଲକ୍ଷ୍ମଣ—ଏହିକ୍ରମେ ବଳ ।  
(ଅର୍ଥାତ୍ ନାମ ଉଲ୍ଲେଖର ସମୟେଓ) ମୈଥିଳୀ, ରାମ ଓ ଲକ୍ଷ୍ମଣଙ୍କ ମଧ୍ୟେ ଅବସ୍ଥାନ  
କରୁନ । ବନ ବହୁଦୋଷଗଞ୍ଜୁଳ, ଶୁଭରାଂ ଏକ୍ରମ ମଧ୍ୟାସ୍ଥିତା ହେଲେ ଶୀତା  
ବ୍ରହ୍ମକ ସୁକ୍ତ ହେଉଅଛି ଚାହିଦେବ ।

Tika.—ରାମ: ମୈଥିଳୀ ଲକ୍ଷ୍ମଣ: ଇତି ଏବମ୍ପ୍ରକାର: କ୍ରମ: ଏବ ତ୍ୱୟା ବାଞ୍ଛ: ।  
( କୃଷମ୍ ? ଡଞ୍ଚତି ଯଥା ବନବାସେ ସୀତା ଉଭୟୋର୍ମଧ୍ୟେ ତିଷ୍ଠତି ତଦତ୍ ) । ଅଥାପି ଅତ  
ଅଯୋଧ୍ୟାୟାମ୍ ତିଷ୍ଠା ନାମୋଲ୍ଲେଖସମୟେପି ରାମଲକ୍ଷ୍ମଣଯୋ: ମଧ୍ୟେ ଅନ୍ତରାଳି ମୈଥିଳୀ ସୀତା  
ତିଷ୍ଠତୁ । ( କର୍ତ୍ତ୍ୱ୍ୟ ନାମ ଇତ୍ୟଂ ବ୍ୟବସ୍ଥା ? ଡଞ୍ଚତି ) ଅରଞ୍ଜନାଞ୍ଚି ବନାଞ୍ଚି ବହୁଦୋଷାଞ୍ଚି ବିବିଧ-  
ସଂଘଟପୁରାଣି । ( ଅତଏବ ଚିତ୍ତେ କ୍ରମେ ସତି ) ଏଞ୍ଚି ମଧ୍ୟାସ୍ଥିତା ସୀତା ସନାଥା ଅର୍ଥେ

रामः पथात् लक्ष्मणः इति उभयभाशिऽपि नाययुक्ता रजकसहिता इति यावत् भविष्यति ।  
तेन न कापि विपदाशङ्का तस्याः भविष्यति ।

Notes

1. अभिधीयताम्—अभि + धा + लोटताम् कर्मणि ।
2. बहुदोषाणि—बहुवः दोषाः येषु तानि इति बहु । Adj. to अरस्यानि ।
3. सनाथा—नाथेन रक्षकेण सह वत्तमाना या सेति बहु । Pred. to एषा । N. B.—Here Dasaratha's apprehension for Sita's abduction is reflected.

सुमन्त्रः—यदज्ञापयति महाराजः । आयुष्मान् रामः ।

राजाः—अयं रामः ।

सुमन्त्रः—आयुष्मती जनकराजपुत्री ।

राजा—इयं वै देही ।

सु—आयुष्मान् लक्ष्मणः ।

[ N. B.—All these have been already translated before ].

राजा—अयं लक्ष्मणः । राम वै देहि ! लक्ष्मण परिष्वजध्वं

मां पुत्रकाः !

सक्तुं स्पृशामि वा रामं सक्तुं पश्यामि वा पुनः ।

गतायुरमृतेनेव जीवामीति मतिर्मम ॥ १६ ॥

Prose.—( अहं ) पुनः रामं सक्तुं स्पृशामि वा पश्यामि वा ( तेन हि )  
अमृतेन गतायुरिव, ( अहं ) जीवामि इति मम मतिः ।

Eng.—Here is Lakshman. Ho Ram ! Sita ! Lakshman !  
my beloved sons ! do embrace me. I think I may live ( or  
be saved from death ) just like a dying man taking nectar,  
if I but once touch or even see Rama again.



Beng. রাজা—‘এই লক্ষণ ! রাম ! সীতে ! লক্ষণ ! আমার স্নেহ-ভাজন পুত্রগণ ! আমার আলিঙ্গন কর । আবার যদি আমি একবারের জন্তও রামকে স্পর্শ করিতে পাই বা দেখিতে পাই, (তাহা হইলে) অমৃত পানে যে রূপ মরণাপন্ন ব্যক্তি বাঁচিয়া উঠে তজ্জপ বাঁচিয়া উঠিতে পারি বলিয়াই আমার মনে হয় ।

Tika. — হি মম পুত্রকা: অনুকম্পাভাজনানন্দনা: ! মাম্ পরিষ্বজধ্বম্ আলিঙ্গত । অহং পুন: মূয: রামং সঙ্কত্ বারমেকং ( চিত্ ) স্পৃশামি বা পশ্যামি বা ( তর্হি ) অহং অমৃতেন সুধাপানেন গতাযু: সুসুপ্ত: ইব জীবামি পুনজীবনং লপস্বি ইতি মম মতি: বিবেচনা । মন্যে’হম্ বারমেকং রামস্ব স্পর্শেনৈব দর্শনেন বা তথা জীবয়ম্—যথা জীবতি কথিত্ মরণাপন্নো জন: সুধাপানেন ।

### Notes

1. পুত্রকা:—পুত্র + কন্ অনুকম্পার্থে । Case of address.
2. পরিষ্বজধ্বম্—পরি + স্বজ্ + লীট ধ্বম্ । Nom. যুয়ম্ ।
3. সঙ্কত্—অব্যয় ; meaning once.
4. গতাযু:—গতং গতপ্রায়ং আযু: যস্য স ইতি বহু ।
5. অমৃতেন—করণে ব্যা । By transference of epithet it implies অমৃতপানেন । As a dying one ( গতাযু: ) survives (জীবতি) by অমৃতপান, so I dying by পুত্রবিরহ will live by seeing or touching Rama.

সমন্ব:—শৃঙ্গবৈরপুরে রথাবতৌর্যং অযোধ্যাভিমুখা: স্থিত্বা সর্ব এব মহারাজং শিরসা প্রণম্য বিজ্ঞাপয়িতুমারম্ভা: ।

কমপ্যর্থ চিরং ধরাৎবা বক্তাং প্রস্করিতাধরা:

বাঘ্যস্তম্ভিতকণ্ঠত্বাদনুক্ৰীং বনং গতা: ॥ ১৩ ॥

Eng. — Having alighted from the car at the city of Sringeri and turning their faces towards Ayodhya they all stood

to speak something—after having saluted your Majesty with their heads. But as they opened their lips to utter something after having long thought over it, then their throats became choked with tears, and thus without speaking anything they turned towards the forest.

Beng.—শ্রবণপুরে রথ হইতে অবতীর্ণ হইয়া তাঁহারা সকলেই অযোধ্যার দিকে ফিরিয়া দাঁড়াইয়া মহারাজকে নমস্কার করিয়া প্রণাম করতঃ (কিছু) বলিতে আরম্ভ করিয়াছিলেন। কিন্তু—কোনও একটা বিষয় অনেকক্ষণ ধরিয়া চিন্তা করিয়া বলিবার জন্ত যেহে তাঁহারা অধরপ্রক্ষুরিত করিলেন, অমনি বাপ তাঁহাদের কণ্ঠ শুষ্কিত করিয়া ফেলিল—তাই তাঁহারা কিছু না বলিয়াই বনে চলিয়া গেলেন।

Tika.—শ্রবণপুরে প্রয়াগীশ্বরে গঙ্গাতটবর্তিনী কাম্বোজিত শ্রবণবর ইতি নামা প্রসিদ্ধে স্থানে যব নিষাদরাজস্য শূরস্য রাজধানী আসীত তত্র, বিজ্ঞাপয়িতুং কথয়িতুং আরজ্জাঃ উপকান্ধাঃ তে। পরং ক'চিদপি অর্থং বিষয়ম্ চিরং দীর্ঘকালং ধাওয়া একায়তয়া অনুচিন্ত্য বক্তৃম্ তমীব অর্থং বচসা প্রকাশয়িতুং প্রস্তুরিতাধরাঃ সলিতাধরাঃ (সন্তঃ তে) বাপ্সস্মিতকণ্ঠলতা অশ্রনিস্রব্দকণ্ঠদেহলতা (কিমপি) অনুজ্ঞা অকথয়িত্বা এব বনং কাননং গতাঃ প্রস্থিতাঃ। পুনঃ পুনঃ বিচিন্ত্য হৃদয়গতম্ অভিপ্রায়ম্ প্রকাশয়িতুং যদৈব তে অধরান্ প্রস্তুরিতবলঃ তদৈব হৃদয়াৎ অশ্রু উদগম্য তেষাং কণ্ঠান্ রুরোধ। তেন-তেনা কিঞ্চিত্ বক্তৃম্ শেজুঃ। এবং কিঞ্চিত্ অনুজ্ঞা এব তে কাননং প্রস্থিতাঃ।

### Notes

1. শ্রবণপুরে—This is identified with Sringvera on the Ganges, 22 miles N-west of Allahabad.

2. অযোধ্যাভিসুখাঃ—adj to তে। 'অভিগতানি সুখানি যেষাং তে' ইতি বহু। অযোধ্যায়াঃ অভিসুখাঃ ইতি ইতৎ। Qual. 'সর্ব'।

3. আরম্ভা:—আ + রম্ + আদিকর্মণি ক্ত। আদিকর্ম implies the commencement of an action from prior time.

4. ধ্যাত্বা—ধৈ + জ্ঞাচ্; having thought over.

5. প্রস্কৃতিধরা:—adj to তে understood. প্র + স্কৃ + ক্ত = প্রস্কৃতিধরা:।  
তাদৃশা অধরা: যেষাং তে ইতি বহু।

6. বাপ্যসম্মিত কণ্ঠত্বাৎ—ইতৌ প্রসী। বাপ্যেণ হৃদয়াৎ উল্লিতেন অন্বুণা  
সম্মিত: নিরুদ্ধ: ইতি ইতৎ। তাদৃশা: কণ্ঠা: যেষাং তে ইতি বহু। তস্মাত্।

7. অনুজ্ঞা—নজ্ + বচ্ + জ্ঞাচ্। Out of extreme affection  
for father, Rama and others could not speak anything.

রাজা—কথম্ অনুক্তং বনং গতা:। ( ইতি দ্বিগুণং মোহম্  
উপগত: )।

সুমন্ত্র:—( সসম্ভ্রমম্ ) বালাকে! উচ্যতাং অমাত্যেভ্য:  
অপ্রতীকারায়াং দশায়াম্ বর্তন্তে মহারাজ ইতি।

কাশ্চুকীয়:—তথা। ( নিষ্ক্রান্ত: )

দেবী—মহারাজ, সমস্রসিহি সমস্রসিহি। [ মহারাজ,  
সমাশ্রসিহি সমাশ্রসিহি ]।

Eng. King—How is it! they have left for the forest  
without speaking anything, ( falls in a deeper swoon ).

Sumantra. (Hurriedly) Balaki! please tell the ministers  
that His Majesty lies in an unremediable condition.

Chamberlin.—Let it be so ( exit ).

Queens.—Be consoled your Majesty! be consoled.

Beng.—রাজা—কি রকম! কিছু না বলেই বনে চলে গেল।  
(দ্বিগুণ মোহ প্রাপ্ত হইলেন)। সুমন্ত্র—(তাড়াতাড়ি or সম্মুখের সহিত)

बालाकि ! मन्त्रिगणके बल महाराज्जेर अवस्था प्रतीकारेर अतीत  
हईशाछे । काङ्क्षकौर—ताई हडेक । ( छनिया गेलैन ) । देवीद्वय—  
महाराज ! आश्वस्त हउैन । आश्वस्त हउैन ।

Tika,—अस्मात्त्वभ्यः नन्विभ्यः [ सम्प्रदाने ऽर्थी ] । 'अप्रतीकारायाम्' अविद्य-  
मानः प्रतीकारः यस्या सा अप्रतीकारा । तस्याम् । प्रतिविधानरहितायाम् अव-  
स्थायाम् । 'समाश्वसिहि' आश्वसो भव धैर्यं धारय ।

Notes

1. उच्यताम्—इ वा वच् + लोट ताम् कर्मणि । The root is द्विकर्मक ।
2. अस्मात्त्वभ्यः—ऽर्थी । The construction is peculiar. It is really the indirect object of उच्यताम् and hence should be put in the first case ending on account of its right of being उक्त । But the author puts here ऽर्थी perhaps thinking वच् identical with कच् which governs the indirect object in the fourth case ending. सम्प्रदाने ऽर्थी acc. to भाष्यकार । See Tika. See अथाद्यै गौम्यमै निवेदयामि in Sak.

3. अप्रतीकारायाम्—adj to दशायाम् । वहव्रीहिः—see Tika.

4. समाश्वसिहि—सम् + आ + श्वस् + लोट हि ।

राजा—( किञ्चित् समाश्वस्य )

अङ्गं मे स्पृश कौशल्ये न त्वां पश्यामि चक्षुषा ।

रामं प्रति गता बुद्धिरद्यापि न निवर्त्तते ॥ १८ ॥

Prose.—( हे ) कौशल्ये मे अङ्गं स्पृश ; त्वां चक्षुषा न पश्यामि । रामं  
प्रति गता ( मे ) बुद्धिरद्यापि न निवर्त्तते ।

Eng. King—(Being a little consoled) Oh Kausalya, do  
touch my person ; I do not see you with my eyes. My mind  
is fixed on Ram wherefrom it has not yet come back ( or—it  
has not yet been withdrawn ).

Beng.—রাজা (কতকটা আশ্বস্ত হইয়া)—কৌশল্যো ! তুমি আমার অঙ্গ স্পর্শকর। আমি তোমাকে চোখে দেখতে পারিতেছি না। (কেমনা) আমার চিত্ত রামের কাছে চলিয়া গিয়াছে—তা এখনও সেখান হইতে ফিরিয়া আসে নাই।

Tika.—‘কৌশল্যে’ ! মে মম অঙ্গং দীদৃশ্ স্পৃশ্’ বিনা মে অঙ্গস্পর্শং তব অত্র অবস্থানং বিজ্ঞাতুন্ অহং ন শক্নোমি। কথম্ ? যতঃ—অহং ত্বাম্ চক্ষুযা নয়না-  
ভ্যাম্ [করযৌ ইয়া] ন পশ্যামি ন অবলোকয়ামি। [অহম্ ত্বাম্ ন পশ্যামি—অত্রকৌ  
হঁতুঃ ? উচ্যতে। ইন্দ্রিয়াণি হি মনোঃসুগচ্ছন্তি। মনসঃ সাহায্যং বিনা তানি  
স্বকারণ্যং সাধয়িতুন্ অশক্যমি। তর্হি কুত তে মনোঃসুনা বর্ততে ? শৃণু ] মম বুদ্ধিঃ  
মনঃ রামং প্রতি গতা। [ মম আশ্চর্য্যযুক্তং মনঃ অস্মাতু স্যানাৎ চলিত্বা রামম্  
আশ্রিতবৎ ]। সা তু অद्याপি এतावता अपि समयेन न निवर्तते रामात् न प्रत्यावृत्ता  
भवति। अधुनाऽपि सा रामासक्ता तिष्ठति इत्यर्थः।

### Notes

1. বুদ্ধিঃ—বুধ্ + ক্তিন্ ; it means “mind” here.
2. নিবর্ততে—নি + বৃত্ত + লটতে।

রাজা—পুত্র রাম। যত্ খলু ময়া সন্ততং চিন্তিতম্।

Eng. King—My son ! Ram ! what I have always pondered over ( is as follows )—

### Notes

1. সন্ততম্—সম্ + তন্ + ক্ত ; always ; adverb. সততম্ is also correct by “সমো বা ততহিতযোঃ”।

(রাজা) রাজিৎ ত্বামভিষিচ্য সন্নরপতেল্লাভাত্ কৃতার্থাঃ প্রজাঃ

কৃৎবা ত্বত্‌সহজান্ সমানবিভবান্ কুর্বাভ্ননঃ সন্ততম্।

ইত্যাदिश्र च ते-तपोवनमितो गन्तव्यमित्ये तथा

कैकेय्या हि तदन्यथा कृतमहो निःशेषमेकक्षणे ॥ १८ ॥

Prose.—त्वां राज्ये अभिषिच्य सन्नरपतेर्लाभात् प्रजाः कृतार्थाः कृत्वा “सन्ततं त्वत्-सहजान् आत्मनः समानविभवान् कुरु” इति च ते आदिश्य इतस्तपोवनं ( मया ) गन्तव्यमिति ; अहो एतया हि कैकेय्या एकचक्षु निःशेषं तदन्यथा कृतम् ।

Eng.—Having installed thee in the kingdom (or having crowned you king ) and ( thereby ) making the subjects content due to their gaining a very good ruler ( in thee ), and having directed you to make your brothers always equally prosperous ( or having dictated you to share your prosperity always in common with your brothers ), I should retire to the forest ; (but) alas ! all these have been totally upset by this Kaikeyi.

Beng.—তোমাকে রাজ্যে অভিষিক্ত করতঃ উত্তমনুপতি লাভে প্রজাবৃন্দকে কৃতার্থ করিয়া এবং “সর্বদাই তোমার সহোদরগণকে নিজের তুল্য ঐশ্বর্যবান্ করিবে ( অথবা তোমার ঐশ্বর্য তোমার ভ্রাতৃ-বৃন্দের সহিত সমভাবে ভোগ করিবে )”—এইরূপ আদেশ তোমায় দিয়া আমি এখান হইতে তপোবন যাইব । (কিন্তু) হায় ! এই কৈকেয়ী এক মুহূর্ত্তেই তাহা নিঃশেষ করিয়া দিল ( বা—তাহা সম্পূর্ণরূপেই বিপর্যস্ত করিয়া দিল ) ।

Tika.—( किम् मया सन्ततं चिन्तितं तत् शृणु । हि रामचन्द्र ! ) त्वाम् राज्ये अभिषिच्य राजपदे प्रतिष्ठाप्य—( एतेन हि ) सन्नरपतेः साधुभूपतेः लाभात् प्रापणात् प्रजाः कृतार्थाः कृतकृत्याः सिद्धमनोरथाः सन्तुष्टाः इति यावत्, कृत्वा, “सन्ततं सर्वदैव त्वत्सहजान् तव सहोदरान् आत्मनः समानविभवान्” तवैव तुल्यम् ऐश्वर्यवतः “कुरु विवेहि इति आदिश्य” । ( यदा तव भ्रातॄन् आत्मनः समानविभवान् राजैश्वर्यभोगे लयैव सह तुल्याधिकारिणः कुरु मानय इति ) ते त्वाम् आदिश्या निर्दिश्या इतः अयोधाराज्यात् ( मया ) तपोवनं गन्तव्यमिति मे मतिरासीत् । किन्तु अहो ! एतया नीचाश्रयया हि एव कैकेय्या एकचक्षु एकस्मिन्नेव मुहूर्तं निःशेषम् अशेषम् समूलम्

सम्पूर्णरूपेण इति यावत् 'तत्' मे चिन्तितम् वन्तु अन्यथा कृतम् विपर्यस्तम् ।  
शादूलविक्रीडितं वृत्तम् ॥

## Notes

1. अभिषिच्य—अभि + सिच् + ल्यप् ।
2. सन्नरपतिः—कर्मणि इष्टो । सन् नरपतिरिति कर्मधा । तस्य ।
3. कृतार्थाः—कृतः अर्थः यासाम् ताः इति बहु ।
4. तत्सहजान्—obj to कुरु । तव सहजाः तान् इति इतत् । सह + जन + ड कर्त्तरि ।
5. समानविभवान्—obj. to सहजान् । समानः तुल्यः विभवः शेषां तान् इति बहु । It means either (i) यथैव त्वम् अधीधाराज्यालाभेन विभववान् असि—तथैव एतेषाम् कृतं राज्यान्तराणि विजित्य वा भूभागान् दत्त्वा एतान् अपि तथैव समम् तुल्यैश्वर्यावतः कुरु ; or (ii) समानः = साधारणः । एतान् आत्मनः (आत्मना सह ) साधारणविभवान् कुरु तवैव राज्ञैश्वर्याम् एभिः सदैव समानरूपेण भुङ्क्ष्व । (i. e. let your royal prosperity be enjoyed by you in common with them ; please spare your royal prosperesity equally with them ).
6. ते—stands instead of त्वाम् ; सम्बन्धसामान्ये इष्टौ ।
7. एकक्षणे—एकः क्षणः इति कर्मधा । तस्मिन् ।
8. निःशेषम्—adverb ; निरस्तः शेषः यस्मात् तत् यथा तथा इति बहु । Without any remainder ; totally.
9. तत्—refers to what he thought ; construe यत् मया चिन्तितम् तत् । उक्ते कर्मणि १मा ।
10. अन्यथाकृतम्—अन्य + थाल् ( प्रकारे ) = अन्यथा । कृ + क्त कर्मणि । अन्यथा कृतम्, सुप्सुपा । विपर्ययास्तम् upset.

राजा—सुमन्त्र, उच्यताम् कैकेयाः—

गतोरामः प्रियं तेऽस्तु त्यक्तोऽहमपि जीवितैः

क्षिप्रमानीयताम् पुत्रः पापं सफलमस्त्विति ॥ २० ॥

Prose.—रामः वनं गतः । ते प्रियमस्तु ! अहमपि जीवितैः त्यक्तः । (ते) पुत्रः क्षिप्रमानीयताम् । पापम् सफलम् अस्तु इति हि सुमन्त्र कैकेयाः (स्वस्वम्) उच्यताम् त्वया ।

Eng.—Sumantra ! please tell Kaikeyi—"Ram has left for the forest. Let good come over to you. Life is also departing from me. Let your son be quickly summoned (brought here) and let your evil motive be fulfilled.

Beng.—राजा—सुमन्त्र । कैकेयीके बलिग्रा दाও যে—রাম বনে গিয়াছেন । তোমার অভিলষিত কিছু হউক (or তোমার ভাল হোক) । আমারও প্রাণ ছাড়িয়া যাইতেছে । তোমার পুত্রকে শীঘ্র নইয়া আইস । (তোমার) পাপ (উদ্দেশ্য) সফল হউক ।

Tika.—सुमन्त्र ! 'उच्यताम् त्वया' कैकेयाः स्वस्वम् त्वया कथ्यताम् [किं कथयिष्यामि ? ] रामः वनं गतः ; (अतएव) तव प्रियम् रामनिर्वासनरूपम् आकाङ्क्षितं वस्तु अस्तु सिध्यात् । अहमपि जीवितैः जीवनैः त्यक्तः रहितः । सपदि अहम् प्राणान् त्यक्त्यामीति भावः । (अतएव यतः नम अभावे राजसिंहासनम् शुन्यं स्थास्यति = तस्मात् तव) पुत्रः भरतः 'क्षिप्रम् भटिति आनीयताम्' मातुलालयात् अत्र आनीयताम् इति यावत् । (अवागत्य भरतः राजा भविष्यति एवं हि—) 'पापम्' तव दुष्टः अभिप्रायः (यः स्वल् रामनिर्वासनरूपस्तथा भरताभिवेकरूपश्च) सफलम् सिद्धम् अस्तु भवतु ।

### Notes

1. कैकेयाः—archaic for कैकेयी । स्वस्वविवक्षया यष्टी for उक्ती कर्मणि १मा ।
2. जीवितैः—जीव् + क्त भावे । जीवनेरित्यर्थः । अनुक्ते कर्त्तरि ढतीया ।



সুমন্দ:—যদজ্ঞাপয়তি মহারাজ: ।

রাজা—( ऊर्ध्वं মবলোক্য ) অয়ে রামকথায়বণসন্দগ্ধ-  
হৃদয়' মাম্ আশ্বাসয়িতুন্ম আগতা: পিতর: । কোঽত্র ?

( প্রবিশ্য ) কাঞ্চুকীয়:—জয়তু মহারাজ: ।

রাজা—আপস্তাবত্ ।

কাঞ্চুকীয়:—যদজ্ঞাপয়তি মহারাজ: । ( নিষ্ক্রম্য পুন:  
প্রবিশ্য ) জয়তু মহারাজ: । ইমা আপ: ।

Eng.—Sum.—As your Majesty commands.

King. (Looking upwards)—Ho ! my ancestors have come here to re-assure ( console ) me, whose heart has been afflicted with the hearing of the facts regarding Ram ; who is here (Ho) ?

( Entering ) Cham.—Victory to your Majesty ( or Let your Majesty prosper ).

King.—Let water be brought.

Cham—As your Majesty commands, (Going out and again entering ) Let your Majesty prosper. Here is water.

Beng.—সুমন্দ—যে আজ্ঞা মহারাজ ! রাজা—( উপরের দিকে দৃষ্টিপাত করিয়া ) অহো ! রামচন্দ্রের কথা শুনিয়া আমার হৃদয় সন্তপ্ত হইয়া উঠিয়াছে, তাই আমাকে সাঙ্গনা দিবার জন্য পিতৃগণ আসিয়াছেন । এখানে কে আছে (হে) ? ( প্রবেশ করিয়া ) কাঞ্চুকীয়—মহারাজের জয় হোক । রাজা—জল (আন) ! কাঞ্চুকীয়—যে আজ্ঞা মহারাজ ! ( বাহির হইয়া এবং পুনরায় আগমন করিয়া ) মহারাজের জয় হোক । এই যে জল ।

Tika.—‘रामकथाश्रवणसन्दग्धहृदय’ रामस्य वनगमनवानांश्रवणेन सन्तप्तहृदयं  
नां आश्वासयितुम् सान्त्वयितुम् पितरः मम परलोकवासिनः पितृपुरुषाः आगताः  
आकाशम् समागताः’ । ‘आपः’ सिललानि तावत् आनीयन्ताम् ।

### Notes

1. रामकथाश्रवणसन्दग्धहृदयम्—adj to माम् । रामस्य कथा इति इतत् ।  
तस्य श्रवणम् । तेन सन्दग्धम् । तादृशं हृदयं यस्य तम् इति बहु ।

2. आश्वासयितुम्—आ + शस् + णिच् + तुमुन् ।

3. पितरः—sub. to आगताः ; the forefathers have appeared in  
the sky in their spiritual bodies. It is not a good sign ; Acc.  
to Ayurveda it forebodes approaching death. In other words.  
it signifies the immediate death of the king which really  
came about.

4. आश्वासयति—आ + ज्ञा + णिच् + लट् तिप् । We suggest the  
reading पुनः प्रविश्य here.

5. आपः=water ; it is always fem. plural ; water is asked  
to wash off tears to have a full view of his ancestors ;  
we may also suppose that it was asked due to पिपासा natural  
to a dying person, specially to one burning within through  
grief ; or it was for आचमन to purify himself before the solemn  
act of going to his forefathers, cp “राजा आचम्यावलोक्य” below.

राजा—( आचमयावलोक्य )

अयममरपतेः सखा दिलीपो रघुरयमत्रभवानजः पिता मे  
किमभिगमनकारणम् भवदभिः सह वसने समयोममापि तत्र ॥२१

Prose,—अयममरपतेः सखा दिलीपः । अयं रघुः । अत्रभवान् मे पिता  
अजः । अभिगमनकारणं किम् ? समापि तत्र भवदभिः सह वसने समयः ( वर्तते ) ।

Eng.—Here is Dilipa the ally of the Lord of the God ; this is Raghu. Here is my venerable father Aja, what is the cause of your coming here ? ( oh ! ) my time has come to live with you.

Beng.—এই জ্বরপতির কথা দিলীপ । এইরঘু । ( এই ) আমার পূজনীয় পিতা অজ । ( আপনাদের এখানে ) আমার কারণ কি ? ( তবে ) আমারও আপনাদের সহিত বাস করিবার সময় হইয়াছে ।

Tika.—अयं मम प्रत्यक्षं दृश्यमानः 'अमरपते: सुरनाथस्य सखा दिलीपः' मम प्रपितामहः । अयं रघुः मे पितामहः । अवभवान् पूजनीयः 'मे पिता अजः' ( अत्र दृश्यते ) । ( अत्र ) एषाम् अभिगमनस्य अधिष्ठानस्य कारणं हेतुः किम् ? समापि तत्र स्वर्गे भवद्भिः सह वसने वासे समयः कालः उपस्थितः इति मन्ये ।

### Notes

1. अमरपतेः—अमराणां पतिस्तस्य इति द्रुतम् ।

2. वसने—वस + लुट्भावे ; तत्र । वासे इत्यर्थः ।

3. Remark—This order of lineage is taken from Padma-purana and is adopted by Kalidasa in his Raghuvarsam.

राजा—राम, वै देहि, लक्ष्मण, अहमितः पितृणाम् सकाशं गच्छामि । हे पितरः अयमहमागच्छामि । ( मूर्च्छया परासृष्टः )

( काञ्चुकीयो यवनिकास्तरणं करोति )

सर्वे—हा हा महारात्र । हा हा महारात्रो [ हा हा महाराजः ]

( निष्क्रान्ताः सर्वे ) । इति द्वितीयोऽङ्कः ॥

Eng.—(King) Ram ! Vaidehi ! Lakshman ! from here I go to my forefathers. My forefathers ! I am just coming. (Seized with a swoon ).

( The Chamberlain covers the body with a curtain. )

All.—Alas ! your Majesty ! Alas your Majesty !

Beng.—राजा—राम ! वैदेहि ! लक्ष्मण ! আমি এখান হইতে পিতৃগণ সমীপে যাইতেছি। হে পিতৃগণ ! এই যে আসিতেছি। ( মূৰ্ছাক্রান্ত হইলেন )। ( কাঞ্চুকীয় বস্ত্রের দ্বারা রাজার শরীর ঢাকিয়া দিলেন ) সকলে—হা হা মহারাজ ! হা হা মহারাজ ! ( সকলে চলিয়া গেলেন )। দ্বিতীয় অঙ্ক সমাপ্ত।

#### Notes

1. यवनिकास्ररणम्—यवनिका curtain. आस्त्ररण is covering (here) ; यवनिकया आस्त्ररणम् इति इतत् covering with a curtain ; or यवनिकायाः आस्त्ररणम् इति इतत्।

2. हा हा महाराजो—this portion is uttered by the two ladies that were present there as also by others there. So we have plural सर्वे

3. मूर्च्छया—करणी इया।

4. Remark—(a) Prof. Paranjape remarks that the stage-direction is defective here. Some word signifying Dasaratha's death should have been put after “मूर्च्छया परावृष्टः”। Thus he suggests सर्गं गतः also here. In short the reading of the stage-direction should be “मूर्च्छया परावृष्टः सर्गं गतः”।

(b) Here Dasaratha's wailings for Rama his favourite son, resembles with Ravana's wailings over his beloved son Indrajit in Bhasa's Abhisheka Nataka. See. Introduction.

# प्रतिमानाटकम्

तृतीयोऽङ्कः ।

( ततः प्रविशति सुधाकारः )

सुधाकारः—( सर्वाजनादीनि कृत्वा ) भोदु, दाणिं (?) किदं  
एत्थ कय्यं अय्यसंभवअस्स आणत्तम् । जाव मुहुत्तं सुविस्सम् ।  
(स्वपिति) [ भवतु, इदानीम् कृतमत्र कार्यम् आर्य्यसम्भवकस्य  
आज्ञप्तम् । यावत् मुहुत्तम् स्वपिमि ] ( स्वपिति )

( प्रविश्य ) भटः—( चेटमुपगम्य ताडयित्वा ) अद्धो दासीए  
पुत्त । किं दाणिं कम्मंण करेसि ( ताडयति ) ।

[ अद्धो दास्याः पुत्र ! किमिदानीं कर्म न करोषि ? (ताडयति)]

सुधाकारः—( बुद्ध्वा ) तालेहि मं तालेहि मं । [ ताडय मां  
ताडय माम् ] ।

( Then enter the whitewasher )

Whitewasher—( Having finished sweeping and the like )  
well, I have now finished what I was asked to do by the  
venerable Sambhavaka ; now let me sleep awhile ( sleeps ).

(Entering) Guard.—( Having approached the man and  
pushing him ) Oh rascal ! how is it that you are not now  
going on with your work ! ( beats him ).

Whitewasher—( Having got up. ) Please, do not beat me  
please beat me not ; ( or—why do you beat me ).

Beng.—( অনন্তর সুধাকার প্রবেশ করিলেন ) সুধাকার—( গৃহের মার্জনাদি কার্য সমাপ্ত করিয়া ) যাক্ । এখন ত আমার আৰ্য্যসম্ভবকের আদেশানুযায়ী কার্য সমাপ্ত হইল । এবার খানিকটা ঘুমাইয়া লই । ( নিদ্রা গেল ) । ( প্রবেশ করিয়া ) ভট ( সুধাকারের নিকটে গিয়া তাহাকে মারিতে মারিতে ) আরে বেটা ছোটলোক, এখন যে কাজ করছিস্ না ? ( মারিতে লাগিল ) । সুধাকার—( জাগিয়া উঠিয়া ) মেরোনা বাপু, মেরোনা ।

Tika.—সুধাকার:—অসৌ প্রতিমাগৃহে ঘূর্ণলিপনাদিকর্মা । ‘সম্মার্জনাদৌনি’ গৃহস্থ মার্জনং তথা আনুষ্ঠানিকম্ অন্যত্ কৰ্ম কৃৎবা । অব = অস্মিন্ গৃহে । আৰ্য্যসম্ভবকস্য । সম্ভবকস্তথ এতন্নামককাক্ষকীয়ঃ । আশ্রয়তম্—আদিষ্টম্ কৰ্ম । স্বপিনি নিদ্রাং গমিষ্যামি [ যাবদযোগে ভবিষ্যতি লট । “যাবত্ পুরানিপাতযৌলট” ] শ্বেটম্ দাসম্ সুধাকারম্ ইত্যর্থঃ । সুধাকরণকৰ্মণি নিযুক্তম্ ইমং পরিচারকম্ । ভটঃ = যোদ্ধা । রক্তকঃ, প্রহরী ইত্যর্থঃ । অঙ্কৌ ইতি সক্রোধম্ সম্বোধনম্ । হে দাস্যঃ পুত্র = হে নীচলোক । বুধ্বা = প্রতিবুধা, উত্থায় ইতি যাবত্ । ‘তাড়য়’ কথম্ আঘাতং করৌষি [ আবেগে দ্বিরুক্তম্ ] ॥

### Notes

I. সুধাকার:—সুধাং করোতি ইতি সুধা + ক্ত + অণ্ by the rule কর্মশ্লষণ্ ।

2. সম্মার্জনাদৌনি—obj to কৃৎবা । সম্ + সৃজ্ + লুট্ । সম্মার্জনম্ আদৌ (.or আদি ) যেষাং তানি ইতি বহু । By আদি is meant other works to keep the room free of lime, dust etc.

3. ভবতু—Here an অব্যয় meaning “well.”

4. আশ্রয়তম্—আ + শ্রপ + ণিচ্ ( চুরাদি ) + ক্ত কর্মণি বর্তমান্ । Desired. আশ্রয়িত is also correct by the rule” বা দান্ভশান্তপূৰ্ণদন্ত স্পষ্টকল্পশ্রবণাঃ” । Here বর্তমান্ ক্ত comes by the rule “মতিবুদ্ধিপূজাযৈ-অয়” । শ্রপ is इच्छार्थক or मन्त्रवर्क । Thus Kasika and Dikshsta

has “मतिरिच्छा”; thus its अनुक्तकर्त्ता “सम्भवत्स” takes दृष्टी and not तृतीया by the rule—“कस्य च वक्त॑माने” ।

5. सुहृत्त॑म्—अत्यन्तसंयोगे रथा ।

6. स्वपि॑न्—स्वप् + लट् सिप् । Here in all the printed Text the reading is स्वप्स्यामि for सुविस्मम् । But we prefer to read स्वपि॑न् here, for the अव्यय यावत् mostly governs लट् in the sense of लृट् । See Sak. VI. Swapna II ; and “यावत् उपसर्पामि” &c here.

8. अङ्गो—इति अव्ययम् । सन्निधिसन्निधौ प्रयुजाते ।

9. दास्याः पुत्र—An instance of अलुक् समासः ; षष्ठी is retained when उत्तरपद पुत्र follows if reproach is meant by the compound ; the rule is “पुत्रेऽन्यतरस्याम्” । दास्याः पुत्र or दासीपुत्र means a bastard son ; case of address. comp. “दास्याः पत्नैः शकुनि-लुब्धकैः” &c in Sak II.

N. B.—The passage तालेहि॑ म' has been interpreted by us as “Do not beat me” ; by वचनभङ्गी we interpret “मां ताडय” as ending in “न मां ताडय” ; but it may also mean “why you beat me !” and this meaning also may be justified in view of the idea contained in the next passage.

भटः—ताडि॑दु तुव' किं करि॑स्ससि ? [ ताडि॑ते त्वं किं करि॑ष्यसि ] ।

सुधाकारः—अह॑सस्स मम कत्त॑वीअस्स विअ वाह॑सह॑स्सम् णत्थि । [ अध॑न्यस्य मम कात्त॑वीर्यस्य इव वाह॑सह॑स्स' नास्ति ] ।

भटः—वाह॑सह॑स्सेण किं कय॑यम् । [ वाह॑सह॑स्सेण किं कार्य॑यम् ? ] ।

सुधाकारः—तुवं हणिससम् । [ त्वां हनिष्यामि ] ।

भटः—एहि दासीएपुत्तो ! मिदे सुच्चिससम् । ( पुनरपि ताडयति ) [ एहि दास्याःपुत्र ! मृते मोच्यामि ] ।

सुधाकारः—( रुदित्वा ) सक्कं दाणि भट्टा मे अवराहं जाणि-  
दुम् ? [ शक्यम् इदानीम् भर्त्तुः मे अपराधम् ज्ञातुम् ? ]

भटः—एतत्थि किल अवराहो एतत्थि । एं मए सन्दिट्ठो  
भट्टिदारअस्स रामस्य रज्जविव्भट्टकिदसन्दाविण सग्गम्  
गदस्स भट्टिणो दसरहस्स पडिमागेहं देट्ठुम् अज्ज कोलल्लापुरो-  
एहि सव्वेहि अन्तउरेहि इह आअन्तव्वम् ति । एत्थ दाणिं  
तुए किं किदम् [ नास्ति किल अपराधो नास्ति । ननु मया  
सन्दिट्ठो भर्त्तृदारकस्य रामस्य राज्यविभ्रष्टकृतसन्तापेन स्वर्गं  
गतस्य भर्तुर्दशरथस्य प्रतिमागेहम् द्रष्टुम् अदर कोसलग्रापुरोगैः  
सर्वैः अन्तःपुरैरिहागन्तव्यम् इति । अत्र इदानीं त्वया किं  
कृतम् ]

सुधाकारः—पेक्खदु भट्टा अवणीदकवोदसन्दाणअं दाव  
गव्भगिहम् । सोहवस्सअदत्तचन्दणपच्चाड्गुला भित्तीओ ।  
ओसत्तमाल्लदामसोहीणि दुवाराणि । पाइस्सा वालुआ । एत्थ  
दाणिं मया किं ए किदम् । [ पश्यतु भर्त्ताअपनीतकपोत-  
सन्दानकं तावत् गर्भगृहम् । सोधवर्णकदत्तचन्दनपच्चाड्गुला  
भित्तयः । अवसत्तमाल्लदामशोभीनि द्वाराणि । प्रकीर्णा  
वालुकाः । अत्र इदानीं मया किं न कृतम् ।

भटः—जइ एवं विस्सत्थो गच्छ । जाव अहं वि सव्वं किदं



त्ति अमञ्चस्स शिवेदेमि । [ यदि एवं विश्वस्तो गच्छ । यावत्  
अहम् अपि सर्वं कृतमिति अमात्याय निवेदयामि ]

( निष्क्रान्तौ ) ॥ [ प्रवेशकः ] ॥

Eng.—Guard—what will you do if I beat you ?

White-washer.—unfortunate am I as I have no thousand  
arms like Kartaviryya.

G.—What will you do with thousand arms ?

W.—I should kill you.

G.—Here you rascal ! I shall leave you dead. ( Beats  
again ).

W.—( crying ) May I know what is my fault ?

G.—No ! nothing you have committed ! ( no fault of  
yours ! ) ; why I told you that the venerable ladies such as  
Kausalya and others would come to visit to-day the picture-  
house of the late King Dasaratha who has departed for the  
next world being seized with the grief, due to the Prince  
Ramchandra's being deprived and banished out of the king-  
dom. What then have you done here ?

W.—Look here ! my boss ! the pigeon-scaring net has  
been withdrawn from the inner apartment. The white-  
wash upon the walls has been printed by the five fingers with  
sandal. The doors are shining with the garlands hanging.  
Sand has also been scattered. Then what have I not done  
here now ?

G.—If that, then go away without fear. I shall now relate  
to the ministers that everything is complete,

( Exit )—[ Inter-lude ].

Beng.—ভট—তোকে মারলে তুই কি করবি রে? সূধা—এ হতভাগার ত কার্তবীর্য্যের মত হাজার হাত নাই। ভট—হাজার হাতে কি করবি? সূধা—তোকে খুন করবো। ভট—আয় বেটা ছোটলোক; তুই মলে তবে তোকে ছাড়বো। (পুনরায় মারিতে লাগিল)। সূধা—(কাঁদিতে কাঁদিতে) আমার কি অপরাধ তা জানতে পারি কি? ভট—না কিছু অপরাধ নাই? আচ্ছা তোকে বলেছিলাম যে, রাজকুমার রামচন্দ্রের রাজ্যভ্রংশজনিত শোকে রাজা দশরথ স্বর্গে গিয়াছেন—আর তাঁর প্রতিমাগৃহ দেখবার জন্য অশ্রু কৌশল্যা প্রভৃতি অন্তঃপুরিকাগণ এখানে আসবেন। এখানে এখন তুই কি করেছিস? সূধা—দেখুন মালিক; গর্ভগৃহ হইতে পায়রা খেদান জাল সরিয়ে দিয়েছি। দেওয়ালে চূণের আন্তরণের উপর পাঁচ আঙ্গুলের চন্দন ছাপ দিয়েছি। মালা ঝুলিয়ে ছয়ার শোভিত করেছি। বালি ছড়িয়ে দিয়েছি। তবে এখানে আর করিনি কি? ভট—তা যদি হয় তবে নির্ভয়ে চলে যাও। আমিও মন্দিরের জানাই যে সব করা হয়েছে।

(উভয়ের প্রস্থান)। [প্রবেশক]।

Tika—‘তাড়িত’ ময়া তাড়িত প্রহরী সতি ‘ল’ কিং করিষ্যসি? ‘অধম্বস্ব’ হতভাগ্যস্ব। সতি সতি ল্ মাঁ মীচ্যাসি পরিষ্যচ্যামি। আমরণে ল্ মাঁ প্রহরানি ইত্যর্থঃ। ‘মর্তুঃ তব সকাশান্ মে অপরাধ’ জ্ঞাতুং শক্যম্ কিম্? ‘মহৃদারকস্য’ প্রমুপুত্রস্য যুবরাজস্য ইতি যাবৎ। রাজ্যবিম্বষ্টম্ রাজ্যাত বিম্বঃ [নপু স্ত্রী ভাবি ক্তঃ] তিন কৃতঃ যঃ সন্ধ্যাপঃ দুঃখং তিন হীতুনা। প্রতিমাগৃহ—সতস্য প্রতিমূর্তিরবশ-গৃহম্। ‘কীর্ত্যাপুরীগৈঃ’ তত্ প্রমুখৈঃ। অন্তঃপুরৈঃ অন্তঃপুরিকাभिः অন্তঃগন্তব্যম্। সন্ধানকং নাম রজুজালম্ ইত্যর্থঃ। ‘কপোতানাং সন্ধানকম্’ জালম্ কপোতবিভাঙ্-নার্থং প্রসারিতম্ জালম্ ইতি ভাবঃ ময়া অপনীতম্ অপসারিতম্ গর্ভগৃহাত্ অম্বল-কচ্ছাত্। ‘সৌধবর্ষকদত্তচন্দনপদ্মাকুলাঃ মিত্তয়ঃ’—মিত্তীনাং প্রাকারাব্যাস্য বহিঃভাগে (উপরি) যত্ সৌধবর্ষকং চূর্ণপ্রলিপঃ বর্ষতে তব (তস্য উপরি) ময়া চন্দনে পদ্মা-

ङ्गुलीनां मुद्रा अङ्किता । 'अवसक्तमाख्यदामशोभिनी' अवसक्तैः लम्बमानभावेन अव-  
स्थापितैः माख्यदामभिः मालाराजिभिः शोभमानानि । प्रकोष्ठाः विस्तारिताः उत्कोष्ठाः  
इत्यर्थः । विश्वस्तः निर्भयः सन् गच्छ ॥

## Notes

1. ताडिते—भावे ७मी । Its अनुक्तकर्त्ता is मया ।

2. अधन्यस्य—धन्यादन्यः नञतत्, तस्य ।

N. B.—कात् वीर्य a prince of वैश्य line, had the boon of en-  
joying thousand hands in battles &c. See Rag. VI.  
“सुयामनिविष्ट सहस्रबाहुः” &c.

3. सृते—भावे ७मी । Comp.—त्वयि सृते सति ।

4. भक्तृदारकस्य—भक्तुः दारकस्तस्य इतत् ।

5. राजाविषष्टकृतसन्तापेन—इतौ श्या । वि + भृ + क्त भावे विभृशः  
(deprival and banishment both) राज्यात् विषष्टम् इति सुप्सुपा ।  
तेन कृतः इति इतत् । तादृशः सन्तापः इति कर्मधा । तेन (राजापहरण = 'राजा-  
विवासन) । रामस्य राजाविषष्टकृतसन्तापेन इत्यत्र “सापेक्षत्वेऽपि गमकत्वात् समासः” ।

6. प्रतिमागृहम्—प्रतिमायाः गृहमिति इतत् ; or प्रतिमागृह is the rea-  
ding here. This custom of hanging the picture of the dead  
relation is prevalent in Kosala country even now-adays.

7. कौशल्यापुरौः—कौशल्या is Rama's mother. सा पुरोगा वेशं  
तैरिति बहु । पुरस् + गम् + ड कर्त्तरि स्त्रियामाप् = पुरोगा । Qual.  
अन्तःपुरैः ।

8. अन्तःपुरैः—by transference of epithet (लक्षणावस्था) it  
implies the occupants of the inner apartments. अनुक्तकर्त्ता of  
आगतव्यम् ।

8. अपनोत कपोत सन्दानकं = adj. to गर्भं गृहम् । कपोतानां सन्दानकम्  
(विताडनजालम्) इतत् । यदा कपोतानां सन्दानकम् । In this case it im-

plies group of pigeons. I think this interpretation is preferable. Prakrit सन्दानकं may be सन्तानकं as well in sanskrit. कन् is added in the sense of अल्प to सन्तान (=समूह here). अपनीतं कपोतसन्तानकं यस्मात् तदिति बहु । Acc. to Mr. Shastri, Kale etc, सन्दानक is nest and कपोतसन्दानक = pigeonnest. But प्रतिमागृह where recently दशरथप्रतिमा is hung up and which is under charge of servants should not involve कपोतनीड । Rather कपोतविताडनदाम should be kept there to keep it free of कपोत and neat and clean as well.

9. सौधवर्णक etc.—सौधं वर्णकं इति कर्मधा । पञ्चानाम् अङ्गुलीनां समाहार इति पञ्चाङ्गुलम् समाहारद्विगुः with समासान्त अच् by “तत्पुरुष-स्याङुलिः संख्याव्ययादिः” । चन्दनमयं पञ्चाङ्गुलम् । सौधवर्णके दत्तम् इति सुप् सुपा । सौधवर्णकदत्तम् चन्दनपञ्चाङ्गुलं यत्र ताः इति बहु ; adj to भित्तयः ।

10. अवसक्तमालादामशोभीनि—adj to द्वाराणि । अवसक्त = अव + सनज् + क्त । = संलग्न । मालायां दाम इति इतत् । अवसक्तं मालादाम इति कर्मधा । तैः शोभन्ते इति अवसक्तमालादाम + शुभ् + णिनि ; neuter.

11. प्रकीर्णाः—प्र + कृ + क्त कर्मणि । बालुका or sand-way is for easy and smooth movement on the ground, and to make it free of dust.

12. अमात्याय—सम्प्रदाने or क्रियायोगे चतुर्थी ।

13. प्रवेशक is an अङ्गसन्धि prelude or an interlude spoken by (or acted by) persons of lower order ; cf.—प्रवेशकोऽनुदात्तोक्त्या नीच-पात्रप्रयोजितः अङ्गदयान्तर्विज्ञेयः शेषं विष्कम्भके यथा । Also cp “यद्वीचैः केवलं पात्रैर्भाविताद्यं सूचनम् । अङ्गयोरुभयोर्मध्ये स विज्ञेयः प्रवेशकः” ।

N. B.—प्रवेशक differs from a विष्कम्भक in as much as it is acted by inferior characters only. See Sak. Act VI.

( ततः प्रविशति भरतो रथेन सूतश्च )

भरतः—( साविगम् ) सूत ! चिरं मातुलपरिचयात् अविज्ञात-  
वृत्तान्तोऽस्मि । श्रुतं मया दृढमकलयशरीरो महाराज इति ।  
तदुच्यताम्—पितुर्मे को व्याधिः

सूतः—हृदयपरितापः खलु महान्

भरतः—किमाहुस्तं वै द्याः

सूतः—न खलु भिषजस्तत्र निपुणाः

भरतः—किमाहारं भुङ्क्ते शयनमपि ?

सूतः—भूमौ निरशनः

भरतः—किमाशा स्यात्

सूतः—देव

भरतः—स्फुरति हृदयं वाह्य रथम् ॥ १ ॥

सूतः—यदाज्ञापयति आयुष्मान् । ( रथं वाहयति ) ।

Eng.—( Then enter Bharat in a cart together with the charioteer ).

Bharat.—Charioteer ! living long with my maternal uncles I know nothing of the matter. I have heard that His Majesty is extremely unwell. Then please tell me what is the disease of my father ?

Charioteer.—There is severe heart-rending or burning.

Bha.—what do the physicians say of him ?

Charioteer.—Physicians are not experts in this case.

Bh.—Does he take his meal and sleep ?

Ch.—( He ) Lies (sleeps) on the ground without food,

Bh.—Is there any hope ( of his life ) ?

Ch.—Fate (knows).

Bh.—My heart throbs ; drive the car.

Ch.—As the long-lived one commands. ( Drives the car on ).

Beng.—( অনন্তর রথে চড়িয়া ভরত এবং হৃত প্রবেশ করিলেন )  
ভরত—( আবেগের সহিত ) হৃত, বহুদিন মাতুলালয়ে থাকার জন্য আমি এ ব্যাপার কিছুই অবগত নহি । শুনিয়াছি মহারাজের শরীর খুব খারাপ । আচ্ছা বলত পিতার কি অশুখ হইয়াছে ? হৃত—তাঁহার হৃদয়ে বড়ই পরিতাপ । ভরত—বৈদ্যেরা তাঁহার বিষয়ে কি বলেন ? হৃত—চিকিৎসকেরা এ বিষয়ে নিপুণ নহেন । ভ—তাঁর আহাৰ ও নিদ্রা হইতেছে ত ? হৃত—অনাহারে মাটিতে পড়িয়া আছেন । ভ—( জীবনের ) আশা আছে ত ? হৃত—অদূরে জানেন । ভ—আমার হৃদয় কল্পিত হইতেছে । ( শীঘ্র ) রথ চালাও । হৃত—আমুখানের যেক্রপ আদেশ । ( রথ চালাইল ) ।

Tika. 'চির' দীর্ঘকাল' ব্যাপ্য মাতুলপরিচয়াৎ মাতুলানাম্ অন্তিক অবস্থানাত্ 'অবিদ্বাততত্ত্বান্ন:' অনবগততথ্য: অস্মি অহম্ । 'হৃদম্' মৃগম্ 'অকল্মষশরীর:' অমুস্বশরীর: । হৃদয়পরিতাপ:—রামনির্বাসনজন্যা মর্মপীড়া ইতি । भरतस्तु मन्थते हृदयपरीतापः कथित् मनोव्याधिः इति । 'त' तस्य रोगम् अधिकृत्य, तस्य विषये इत्यर्थ: 'बैद्याः किमाहुः' कथितवन्तः इत्यर्थ: । 'तव' महाराजस्य व्याधिनिर्णये 'मिषजः न' 'निपुणाः' दद्याः । मिषजः—चिकित्सकाः ॥ मुङ्क्ते खादति, 'शयनमपि' किम् उपमुङ्क्ते ? 'भूमौ' मृत्तिकायाम् स्थण्डिले वा 'निरशनः' निराहारः सन् शैते वा तिष्ठति । 'आशा' जीवनस्य आशा । दैवम्—अदृष्टम् एतत् जानाति । स्फुरति—धूपते । बाह्य—चालय ।

## Notes

1. चिरम्—अत्यन्तसंयोगे रथा ; अव्ययत्वात् विभक्तिलोपः ।
2. मातुलपरिचयात्—हैतौ प्रसी । मातुलानां परिचयः सम्पर्कः इति इतत् ।  
मातुलसम्पर्कात्—मातुलगृहे अवस्थानात् ।
3. अविज्ञातवृत्तान्तः—Adj to अस्मि which stands for अहम् । or  
न विज्ञातम् इति नञतत् । वृत्तस्य अन्तः इति इतत् । अविज्ञातः वृत्तान्तः येन स  
इति बहु ।
4. वृद्धम्—adverb qualifying अकल्यशरीरः ।
5. अकलाशरीरः—कला here means सुस्थः । तस्मात् अन्यत् अकलाम्  
नञ् समासः । अकलां असुस्थं शरीरं यस्य स इति बहु, cp “यावदभवेत् कल्यः तावत्  
श्रेयः समाचरेत्”—Maha. Its usual meaning is प्रतूष as Amara says.
6. हृदयपरितापः—हृदयस्य परितापः इति इतत् । यद्वा हृदये परितापः  
इति सहसुपा ।
8. निरशनः—निरस्तम् अशनम् यस्मात् स इति बहु ।
9. बाहय—बह + णिच् + लोट हि ।
10. आयुष्मान्—आयुः प्रशस्तं वा प्रभूतमस्यास्तीति आयुस् + मतुप् ।

भरतः—( रथवेगं निरूप्य ) अहो तु (? नु) खलु, रथवेगः ।

एते ते—

दुमाः धावन्तीव द्रुतरथगतिक्षीणविषया  
नदीवोद्वृत्ताम्बुर्निपतति मही नेमिविवरे ।  
अरव्यक्तिर्नष्टा स्थितमिव जवाच्चक्रवलयं  
रजश्चाश्वोद्धूतं पतति पुरतो नानुपतति ॥२॥

Prose—द्रुतरथगतिक्षीणविषयाः दुमा धावन्ति इव । उद्वृत्ताम्बुर्नदी इव मही  
नेमिविवरे निपतति । अरव्यक्तिर्नष्टा । जवात् चक्रवलयम् स्थितमिव । अश्वोद्धू-  
तम् रजश्च पुरतः पतति ( किञ्च ) नानुपतति ।

Eng. — The trees, with all their parts (or distances) appearing indistinct through the ( excessive ) speed of the car, seem to run on ; the earth appears to sink under the wheeldisc just like an overflowing river ( piling up in the middle ) ; the spokes do not appear separate ( or have lost distinct appearance ) due to the velocity, the circumference of the wheels seems stationary ; and the dust thrown up ( or raised ) by the horses fall in front and they do not follow ( me or the car ).

Beng. রথের গতি দ্রুত হওয়ায় গাছগুলি যেন দৌড়িতেছে তাঁদের ভিন্ন ভিন্ন অংশগুলি ( শাখাপ্রশাখাদি ) বা দূরত্ব অস্পষ্ট হইয়া গিয়াছে । উচ্চ ক্রমের নদীবেরূপ মধ্যে রাশীভূত হয় তদ্রূপ পৃথিবী চক্র-রাজির অভ্যন্তরে যেন প্রবেশ করিতেছে । চক্রের মধ্যস্থিত শলাকাগুলি দৃষ্ট হইতেছে না । বেগবশতঃ চক্রধারা নিশ্চল বলিয়া বোধ হইতেছে । অধিক্রোথিত ধূলি অগ্রে পতিত হইতেছে বটে কিন্তু তাহারা রথের অনুসরণ করিতে পারিতেছে না ।

Tika.—‘দ্রুতরথগতিচীণবিষয়াঃ’ রথস্য দ্রুতগতিবশাৎ যিষাং বিষয়াঃ বিभिन्নাঃ অংশাঃ শাখাদয়ঃ দূরত্বং বা স্বীকৃতাঃ অস্পষ্টাঃ জাভাঃ তাদৃশাঃ ‘দ্রুমাঃ বৃক্ষাঃ ধাবন্তি ইব’ ইতি অঙ্কম্ ভূতপ্ৰেত্বে । ‘ভদ্রতান্মনুঃ নদী ইব’ যস্যো নদ্যাঃ অম্বুনি জলানি ভদ্রতানি বৃষ্টিবশাৎ কূলমতিক্রান্তানি ভবন্তি ততঃ সন্ধ্যস্থলী রাশীভবন্তী তাদৃশী ‘নদী ইব সন্ধ্যী পৃথিবী নেমিবিবর’ চক্রধারাভ্যন্তরে নিপততি নিমজ্জতি ইব । অরব্যক্তিঃ ‘অরাণাং’ চক্রশলাকানাং ‘ব্যক্তিঃ’ প্রকাশতা পৃথক্তা নষ্টা দর্শনাভীতা জাভা । ‘জবাৎ’ অতিবেগাৎ ‘চক্রবলয়ম্’ চক্রধারা স্থিতম্ নিখলম্ ইব ইতি অঙ্কম্ ভূতপ্ৰেত্বে । ‘অস্বীহৃতম্’ অস্বীঃ ভূতচিহ্নম্ রজস্ব ধূলিঃ স্ব পুরতঃ [ অস্বাত্পন্নমব্যয়মিতি প্রায়ুক্তম্ ] সমাধৌ পততি, ( পরম্ ) ‘ন অনুপততি’ মাং নম রথং বা নানুধাবতি । [ শিখরিশীঘ্রতম্ । প্রায়েণ স্বভাবোক্তিৰলঙ্কারঃ ] ॥



## Notes

1. द्रुतरथगतिचीणविषयाः—Adj to द्रुमाः । रथस्य गतिरिति इतत् ; द्रुता रथगतिः—इति कर्मधा । तथा ( द्वेतां तृतीया ) चीणः इति सुपसुपा or इतत् ; तादृशाः विषया ( parts ) येषां ते इति बहुव्रीहिः । or—विषय is distance their distances are not seen due to speed.

N.B.—“अहीनु खलु” is usual and easier in such cases. But Bhasa here uses “अहीनुखलु” in stead. Or is it Scriber’s fault.

2. उड्गतान्बुः—उड्गतानि अम्बूनि यस्या सा इति बहु ; adj to नदी । As an overflowing river seems to enter the centre after receding from the कूल due to velocity and swelling in the centre, so the earth seems to get into the नेमिविवर (जवात्) ।

3. नेमिविवरे—अधिकरणे ७मी । नेमिः चक्रधारा । तेषां विवरम् तन्मिन् इति ६ तत् ।

4. अरव्यक्तिः—अराणां चक्रशलाकानां व्यक्तिः अभिव्यक्तिः प्रकाशः इति इतत् ; वि + अनञ् + क्तिन् । Due to speed their individuality could not be noticed.

5. जवात्—द्वेतां ५मी ।

6. चक्रवलयम्—चक्राणां वलयमिति इतत् । वलय = circumference.

7. अश्वोद्धूतम्—अश्वैः उड्गतम् इति इतत् ; उट् + धू + क्त कर्मणि । The dust raised in front of the chariot cant follow it due to its extreme speed.

8. अनुपतति—अनु + पत् + लट् तिप् । For a similar sentiment due to रथवेग, compare “शैलानामुन्मज्जतोव शिखरात् “Sak VII. and Sak I. under “आत्मोद्धूतैः धूलिभिरपलङ्घनीयाः” &c.

सूतः—अयुस्मान्, सोपस्त्रे हतया वृक्षाणाम् अभितः खल्व-  
योध्यया भवितव्यम् ।

भरतः—अहो तु ( ? तु ) खलु स्वजनदर्शनोत्सुकस्य त्वरता  
मे मनसः । सम्प्रति हि—

Eng. Charioteer—Ho Longlived one ! as the trees seem  
glazy, so methinks, Ayodhya is in front of us.

Bh.—Oh ! great is the eagerness of my mind which is  
anxious to visit my near and dear ones. Now indeed—

Beng. अह—आश्चर्यम्, गाछगुलि येकरूप दिक्क देखाईतेछे  
ताते बोध हईतेछे अयोध्या आमादेर साम्ने । भरत—अहो ;  
स्वजनदर्शने उत्सुक आमांर मनैर कि बाधता । एफणे—

Tika.—‘सोपस्नेहतया’—इत्याणां स्निग्धतया मसृणतया ; अभितः अस्माकम्  
अयं एव । अयोध्या भवितव्यम् । अतः स्वजनदर्शनोत्सुकस्य निजजनदर्शन-  
लालसस्य मे ‘मनसः’ ‘त्वरता’ व्ययता ।

### Notes

1. सोपस्नेहतया—हीनौ श्या ; उप + स्निह् + घञ् = उपस्नेहः । मसृणता ।  
तेन सह वर्त्तमानः यः स इति तुल्ययोगे बहु । तस्य भावः इति सोपस्नेहता ।  
तया । Such, glossy trees indicate precincts of a city or  
residence, comp “सोपस्नेहतया अयोध्या भवितव्यम्” in Abhi. and “गृह-  
विशेष एवायम् सोपस्नेहतया” &c.

2. अभितः—अस्मान् अभितः अस्माकं पुरतः इत्यर्थः ; cp “अभितोवरमुखं  
पश्यामि”—Swapna.

3. स्वजनदर्शनोत्सुकस्य—adj to मनसः or मे । स्ने जनाः इति कर्मधा ।  
तेषां दर्शनम् इति इतत् ; तच्च उत्सुकः इति सुप् सुपा or ७ तत् । तस्य ।

4. त्वरता—त्वरते इति त्वरः ( पचाद्यच् ) । त्वर + तल् भावे ; व्ययता ।  
‘This is rather a rare use in this sense. त्वरा serves the  
propose equally well.

পতিতমিব শিরঃ পিতুঃ পাদয়োঃ স্নিহ্যতিবাঽস্মি রাজ্ঞা সমুত্থাপিতঃ  
 ত্বরিতমুপগতা ইব ভ্রাতরঃ ক্লেদয়ন্তীব মামশ্চুভির্মাतरः ॥ ৩ ॥  
 सदृश इति महानिति व्यायतश्चेति भृत्यैरिवाहं स्तुतः सेवया  
 परिहसितमिवात्मनस्तत्र पश्यामि वेषं च भाषां च सौमित्रिणा ॥ ४ ॥

Prose.—( মম ) শিরঃ পিতুঃ পাদয়োঃ পতিতমিব । স্নিহ্যতা রাজ্ঞা সমুত্থা-  
 পিত ইবাঽস্মি । ভ্রাতরঃ ত্বরিতমুপগতা ইব । মাতরোঽশ্চুভির্মাম্ ক্লেদয়ন্তি ইব ॥ ৩ ॥

सदृश इति महान् इति व्यायत इति च—भृत्यैः सेवया अहं स्तुतः इव । तत्र च  
 सौमित्रिणा आत्मनः वेषं परिहसितमिव भाषां च ( परिहसितामिव ) पश्यामि ॥ ४ ॥

Eng.—Now I perceive that my head has, as if fallen  
 at the feet of my father ; I have been as it were, raised up  
 by the King ; my brothers has ( as it were ) hastened to me  
 and my mothers are ( as it were ) wetting me with tears. 3.

(I see)—Servants, waiting upon me are as it were, eulogis-  
 ing me saying ‘just like the others of the family’! “how  
 grown up” “a strong bodied fellow !” and the son of Sumitra  
 is taunting me with respect to my dress and speech.

Beng.—( এখন দেখতে পাচ্ছি ) যেন আমার মস্তক পিতৃচরণে  
 পতিত হইয়াছে । স্নেহশীল রাজা যেন আমার ধরিয়া তুলিতেছেন ।  
 ভ্রাতৃগণ তাড়াতাড়ি আসিয়া উপস্থিত হইয়াছেন আর মাতৃগণ নয়ন  
 জলে আমার সিক্ত করিতেছেন ॥ ৩ ॥ “রাজবংশের অন্তান্ত সকলেরই  
 মত” “বেশ বড় হয়েছেন” “কি দৃঢ়দেহ” — এই প্রকারে স্তুতি করিয়া  
 ভ্রাতৃগণ যেন আমার পরিচর্যা করিতেছে । আর সেখানে লক্ষণ  
 আমার পরিচ্ছদ এবং ভাষাকে যেন উপহাস করিতেছেন—এই রূপই  
 যেন দেখিতেছি ।

Tika.—‘শিরঃ সূক্তা পিতুঃ দশরথস্য পাদয়োঃ পতিতম্’ অবনতম্ ইব ইতি অহম্

उत्प्रेक्षे । दशरथस्य सत्ताम् अजानतः भरतस्य इयं कल्पना । 'स्निह्यता' माम् प्रति स्नेह' प्रकाशयता 'राज्ञा समुत्थापितः अस्मि' धरातलात्—इति भरतः कल्पते । 'मे भातरः त्वरितम् तूष्णम् उपगताः' मम सकाशम् आगताः ; 'मातरः अश्रुभिः' नयन-वारिभिः ( चिरात् दृष्टं ) माम् क्लेदयन्ति आर्द्राकुर्वन्ति इति भरतः मानसनीताभ्याम् पश्यति । अपिच—'सदृशः' अस्मिन् वंशे उत्पन्नानाम् अपरिषां कुमाराणाम् तुल्यः इति ; 'महान्' प्राक् यं भरतं वयं दृष्टवन्तः सोऽधुना महान् सज्जात इति, 'व्यायतः' इति—नियतं व्यायामं गृहीत्वा सुदृढकाय इति एवं 'भृत्यैः' परिचारकैः सेवया परिचर्याया [ करणे श्या ] अहं स्तुतः पूजितः प्रशंसितः इति यावत्—इदमपि भरतः मनसा पश्यति । तत्र च अयोधायाम् च सौमित्रिणा लक्ष्मणेन आत्मनः मम ( भरतस्य ) वेषम् केकयदेशीयपरिच्छदभूषितम् माम् दृष्ट्वा उपहसति, ( एवं च ) 'भाषाम् अपि' केकयदेशीयाम् भाषाम् मया कथ्यमानाम् अपि ( तेन परिहासिताम् ) पश्यामि मनसा इति ॥ [ श्लोकद्वयस्य प्रभासून्विश्योः मिश्रणात् उपजातिभेदः कन्दः ] ॥

Notes.

1. स्निह्यता—स्निह ( दिवादि ) + शब्द द्वितीया एकवचनम् । Qual. राज्ञा ।
2. समुत्थापितः—सम् + उद् + स्था + णिच् + क्त कर्मणि । Its उत्कर्म here is अस्मि ॥ अस्मि is a तिङन्तप्रतिरूपक अव्यय meaning "अहम्" । or अस् + लट् = अस्मि ; then अहम् is its nom. understood, and समुत्थापितः is pred. to अहम् ।
3. त्वरितम्—त्वर + इतच् + जाताद्यै । Adv. qual उपगताः ।
4. क्लेदयन्ति—क्लिद् + णिच् + लट् अन्ति ।
5. व्यायतः—वि + आ + यम् + क्त ; व्यायामेन दृढीकृतः इत्यर्थः ।
6. वेषम्—कर्मणि श्या ; construe—सौमित्रिणा वेषं परिहसितम् भाषां च परिहसिताम् पश्यामि ।
8. परिहसितम्—परि + हस् + क्त कर्मणि । Pred to वेषम् ।

Remark.—(1) परिहसित—this word must follow the process known as लिङ्गविपरिणाम and must be repeated as परिहसिताम् in order to qualify भाषाम् । The construction will be this—वेदम् भाषां च परिहसिताम् पश्यामि । पश्यामि = अवलोकयामি, मन्त्रे ।

( ii ) The dress and the dialect of Kekaya was apprehended by Bharata to be an object of Lakshman's ridicule; these two being successive brothers, one ridicules another for his idiosyncrasy. Where is this Kekaya ? It has not been yet definitely identified ; but some scholars hold that it was somewhere in modern Caucasia in western India. Hence probably there was much diff. in dress and dialect.

सूतः—(आत्मगतम्) भोः कष्टम् । यद्यमविज्ञाय महाराज-  
विनाशमुदके निष्फलामाशां परिवहन् अयोध्यां प्रवेक्ष्यति कुमारः ।  
जानद्भिरपि अस्माभिर्न निवेद्यते । कुतः—

Eng. Charioteer ( to himself )—Woe to me ! it is that this prince will enter carrying ( entertaining ) all along such a hope as will end in smoke (or which will not materialise in the end ) due to his ignorance of His Majesty's death. Even knowing it I have not reported it to him. Because ( or—do you ask why ) :—

Beng. सूत - ( স্বগত ) ও কি কষ্ট ! ( কেননা ) মহারাজের নিধন-  
সংবাদ না জানিয়া পরিণামে নিষ্ফল আশা লইয়া কুমার অযোধ্যায়  
প্রবেশ করিবেন ; আমি জেনেও সে সংবাদ (ইহার কাছে) বলি নাই ।  
বেহেতু—

Tika.—भोः कष्टम् दुःखम् ? कथम् ? शृणु—यद इत्यादि । ‘उदके’ उत्तरकाले परिणामे इत्यर्थः । ‘परिवहन्’ पोषयन् । ‘निविद्यते’ विज्ञाप्यते ।

Notes

1. अविज्ञाय—न विज्ञाय । वि + ज्ञा + क्ताप् ।
2. महाराजविनाशम्—महान् राजा इति महाराजः ; कर्मधा । महतो महादेशः समासान्तश्च । तस्य विनाशस्तमिति इतत् ; obj of अविज्ञाय ।
3. उदके—कालाधिकरणे ७मी । It means भाविकाले ।
4. निष्फलम्—निरस्तम् फलं यस्मात् तामिति बहु । Qual. आशाम् ।
5. परिवहन्—परि + वह् + शङ् ।
6. प्रवेद्याति—प्र + विष् + लृट् स्यति ।
7. जानदभिः—ज्ञा + शङ् तृतीया बहुवचन ।
8. अद्याभिः—for मया । It is used in plural by “अस्मदीदृशोच”—इति विकल्पेन बहुवचनम् ।
9. निविद्यते—नि + विद् + णिच् लट्ते कर्मणि ।

(सूत—) पितुः प्राणपरित्यागं मातुरैश्चर्यलुब्धताम् ।

जिह्वभातुः प्रवासं च वीन् दोषान् कोऽभिधास्यति ॥५॥

Prose.—कः पितुः प्राणपरित्यागम् मातुः ऐश्वर्यलुब्धताम्, जिह्वभातुः प्रवासं च ( इति ) वीन् दोषान् अभिधास्यति ।

Eng.—Who will go to inform him the three mishaps viz his father's death, his mother's greed for prosperity (kingdom), as well as his brother's exile ?

Beng.—पितार प्राणविरोग, मातार ऐश्वर्यालोभ आर ज्येष्ठ भ्रातार प्रवास—ए तिनटी दोषेर कथा के तांहाके बलिबे ?

Tika.—भरतस्य ‘पितुः’ दशरथस्य प्राणपरित्यागम् प्राणविरोगं तथा (तस्य) मातुः कैकेयाः ‘ऐश्वर्यलुब्धताम्’ राज्यलोभम् तथा जिह्वभातुः रामस्य प्रवासं निर्वासनम्

इति एतान् वीन् दीधान् कः 'को नाम जनः भरतम् अभिधास्यति' वदित्यति ? अहं तु न कदापि अप्रियं सत्यं वक्ष्यामीति भावः । [ तदाचमनः—“प्रियं वृथात् सत्यं वृथात् मा वृथात् सत्यमप्रियम्” ] ।

## Notes.

1. प्राणपरित्यागम्—प्राणानां परित्यागः इति इतत् । तम् ।

2. ऐश्वर्यालुब्धताम्—ऐश्वर्ये राजाभोगादिषु लुब्धता लोभः तामिति सहस्रुपा । लुभ् + क्त कर्त्तरि—लुब्धः । तस्य भावः इति तन् । All these have same case with वीन् दीधान् ।

3. ज्ञाहन्ताः—ज्ञाहः स्नाता इति कर्मधा । प्रशस् + ण्ट = ज्ञाहः । The charioteer knew that any of these 3 painful news will shock and upset Bharata. So he desisted from narrating these unwholesome news to him.

4. अभिधास्यति—अभि + धा + ण्ट स्यति ।

( प्रविश्य ) भटः—जयतु कुमारः ।

भरतः—भद्र ! किं शत्रुघ्नो मामभिगतः ।

भटः—अभितः ( ? अभिगतः ) खलु वक्त ते कुमारः । उपाध्यायास्तु भवन्तमाहुः ।

भरतः—किमिति किमिति ।

भटः—एकनाडिकावशेषः कृत्तिकाविषयः । तस्मात् प्रतिपन्नायामेव रोहिण्याम् अयोध्यां प्रवेक्ष्यति कुमारः ।

भरतः—वाङ्मेवम् । न मया गुरुवचनमतिक्रान्तपूर्वम् । गच्छ त्वम् ।

भटः—यदाज्ञापयति कुमारः । ( निष्क्रान्तः ) ।

ভরতঃ—অথ কস্মিন্ প্রদেশে বিশ্বমিথে । ভবতু দৃষ্টম্ ।  
এতস্মিন্ বৃহদন্তরাবিষ্কৃতে দেবকুলে মুহূর্ত্ত<sup>০</sup> বিশ্বমিথে । তদু-  
ভয়<sup>০</sup> ভবিষ্যতি দেবপূজা ( ? দৈবতপূজা ) বিশ্বমশ্ব । অথচ  
উপোপবিষ্য প্রবেষ্টব্যানি নগরাণীতি সত্‌সমুদাচারঃ । তস্মাত্  
স্থাপ্যতাং রথঃ ।

Eng. Guard—Victory be to the Prince.

Bharat. — Noble one ! has Satrugna approached me ?

Guard.—That prince is close by ; but the preceptors tell  
you this.

Bh.—What ! what !

G.—Only a “Nadika” or small period remains to close up  
the period of the Krittikas ( Pleides ? ). Therefore the Prince  
should enter on জ্যোধ্যা, just on the rising of the star Rohini.

Bh.—Let it be so ; never before have I transgressed ( or  
overrun ) the dictates of my preceptors.

G.—As the Prince commands ( exit ).

Bh.—Now, where shall I take rest ? Well I have found  
out ; I shall rest a while in the temple just discovered amongst  
the trees ( here ). There two things will be done—worshipping  
and resting as well ; one should rest in the vicinity of the  
town before one enters it—so requires the decorum.  
Therefore please stop the car here.

Beng.—( প্রবেশ করিয়া ) ভট—কুমারের জয় হোক । ভরত—  
ভদ্র ! শত্রুর কি আমার কাছে এসেছে । ভট—কাছেই এসেছেন  
কুমার । কিন্তু উপাধ্যায় আপনাকে বলিয়াছেন । ভরত—কি, কি



বলেছেন। ভট—কৃত্তিকা নক্ষত্রের (কৃত্তিকা নক্ষত্রের স্থিতি কাল) শেষ হইতে আর এক নাড়ী মাত্র বাকী আছে। সুতরাং রোহিণী নক্ষত্র প্রবৃত্ত হইলেই কুমার অযোধ্যা প্রবেশ করিবেন। ভরত—উত্তম, তাই হ'বে। আমি কখনই গুরুবাক্য লঙ্ঘন করি নাই। তুমি যাও। ভট—যে আজ্ঞা কুমার (প্রস্থান)। ভরত—এখন কোন খানে বিশ্রাম করি? এই যে ঠিক হয়েছে। এই বৃক্ষরাজির অন্তরালে যে দেবমন্দির দেখিতে পাইয়াছি এইখানেই এক মুহূর্ত্ত বিশ্রাম করিব। তাতে দেব পূজা এবং বিশ্রাম দুইই হ'বে। আর একরূপ শিষ্টাচারও ত আছে যে—নগরের প্রান্তে (উপকণ্ঠে) কিছুক্ষণ বসিয়া তবে নগরে প্রবেশ করিতে হয়। অতএব (এইখানেই) রথ থামাও।

Tika.—অভিগতঃ = সন্তসমীপমাগতঃ? 'একনাড়ীকাবশেষঃ কৃত্তিকাবিষয়ঃ'—অধুনা যগ্নে কৃত্তিকানচরাণি এব চন্দ্রেণ সমস্তু অবস্থিতানি। চন্দ্রস্য কৃত্তিকানচরঃ সহাবস্থানকালস্য সমাপ্তিস্তু একনাড়ীকাপরিমিতকালে গতি মবিষ্যতি—ততশ্চ চন্দ্রঃ রোহিণীনচরেণ সহ অবস্থাস্থ্যতি। 'প্রতিপন্নায়াম্' প্রবৃত্তে এব রোহিণীনচরে। গতায়াম্ একনাড়ীকায়াম্ চন্দ্রঃ রোহিণীং গমিষ্যতি তদা ইত্যর্থঃ। 'অতিক্রান্তপূর্বম্'—পূর্বং পুরা অতিক্রান্তম্ উল্লঙ্ঘিতম্ [“ভূতপূর্বচরট্” ইতি সূত্রকারনির্দেশাত্ পূর্বশব্দস্য পরনিপাতঃ]। হ্রচাণাম্ অন্তঃ মধ্যভাগে আবিষ্কৃতি ময়া ললিতৈ দেবকুলৈ দেবালয়ে। 'উপ' নগরস্য সমীপে—তস্য প্রান্তভাগে ইত্যর্থঃ 'উপবিষ্ট' ইতি। সন্ত-সমুদাচারঃ = সাধুরীতিঃ। সমুদাচারঃ—রীতিঃ, শিষ্টাচারঃ ইতি যাবৎ। কিমিতি কিমিতি—সম্ভ্রমী হিহঙ্কিঃ।

### Notes

1. একনাড়ীকাবশেষঃ—একা নাড়ীকা, a small duration of time কর্মধা। সা অবশেষঃ যস্য স ইতি বহু। Pred. to কৃত্তিকাবিষয়ঃ।
2. কৃত্তিকাবিষয়ঃ—কৃত্তিকায়াঃ বিষয়ঃ অধিকারকালঃ ইতি ইতৎ। Nom. to ভবতি understood. It is not auspicious to enter a place

during कृत्तिकानक्षत्र । कृत्तिका is followed by रोहिणी which is auspicious during यावा, पुरप्रवेश &c.

3. अतिक्रान्तपूर्वम्—पूर्वम् अतिक्रान्तमिति सहस्रपा । For परनिपात of पूर्व see Tika. Bharata was also ever obedient to his superiors.

4. वृक्षान्तराविष्कृते—वृक्षाणाम् अन्तः इतत् । तत्र आविष्कृतं तत्र दृष्टम् सुपसुपा । Seen through the tree i. e. situated there.

5. देवकुले—देवानां कुलं तत्र इति इतत् ।

6. सुहृत्सु—अत्यन्तसंयोगे रथा ।

7. विश्रमिष्ये—वि + श्रम् + लृट्, सी । आत्मनेपदन्तु, शिट्प्रयोगः । परस्मैपदेन भाव्यम् । For श्रम् is दिवादि परस्मैपदी । An irregular use. In Swapnanataka however we have विश्रमिष्ये where however श्रम् + णिच्, लृट्सी is somehow defensible by the rule “णिचश्च” ।

8. विश्रमः—वि + श्रम् + वञ् । Here वञ् in वञ् comes by the rule “नोदात्तोपदेशस्य मान्तस्यानाचमेः” ।

9. सत्-समुदाचारः—सन् समुदाचारः इति कर्मधा । सतां समुदाचारः इति इतत् वा । सम् + उट् + आ + चर् + वञ् ।

10. Remark—उप + उपविश्य = उपोपविश्य । First उप is superfluous. So उपोपविश्य is also an irregular use. उपविश्य serves the purpose equally well. So this is an आर्ध use, for Ramayana has this प्रयोग ।

11. स्थाप्यताम्—स्था + णिच्, लोट् ताम् कर्मणि ।

सूतः—यदाज्ञापयति आयुषान् । ( रथं स्थापयति ) ।

भरतः—( रथादवतीर्थं ) सूत ! एकान्ते विश्रामय अश्वान् ।

सूतः—यदाज्ञापयति आयुषान् । ( निष्क्रान्तः ) ।

भरतः—( किञ्चित् गत्वा अवलोक्य ) साधुमुक्तपुष्पलाजा-  
 विष्कृता वलयः, दत्तचन्दनपञ्चाङ्गुलाः भित्तयः, अवसक्तमाल्य-  
 दामशोभीनि द्वाराणि, प्रकीर्णाः वालुकाः । किन्तु खलु  
 पार्वणोऽयं विशेषः, अथवा आल्लिकमास्तिक्यम् । कस्यनु खलु  
 दैवतस्य स्थानं भविष्यति । नेह किञ्चित् प्रहरणं ध्वजो वा  
 वह्निश्चिह्नं दृश्यते । भवतु, प्रविश्य ज्ञास्ये । ( प्रविश्य अवलोक्य )  
 अहो क्रियामाधुर्यं पाषाणानाम् । अहो भावगतिराकृतौनाम् ।  
 दैवतोद्दिष्टानामपि मानुषविश्वासतासां प्रतिमानाम् । किन्तु  
 खलु चतुर्दैवतोऽयं स्तोमः । अथवा यानितानि भवन्तु ।  
 अस्ति तावन्मे मनसि प्रहर्षः ।

Eng. Charioteer - As the long-lived one commands; (stops the car).

Bh.—( Having alighted from the car ), Charioteer ! Let the horses take rest in a corner (or alone).

Ch.—As the long-lived one commands. (Exit).

Bh.—( Going a little and looking ), the offerings ( to the gods ) are (easily) noticeable by the flowers and fried rices—  
 profusely (properly) strewn. (दत्तचन्दन etc—Translated before).  
 .....Is this speciality due to some festival ? Or it is the daily  
 performed rite ? To which god may this temple be  
 dedicated ! There is no outer sign—neither the weapon or  
 the staff is visible (present) here. However let me enter and  
 know. ( Having entered and looking ) ho, there is artistic  
 grace upon these stcnes (or images) ! Oh ! How impressive are

their appearances ! Though consecrated to gods, yet these images lead one to believe them as human beings ! Is it that there is a group of four deities ! Or let it be anything ; my mind is but full of ( excessive ) joy.

Beng.—হুত—আগুয়ানের য়েৰূপ আজ্ঞা । ( রথ থামাইলেন ) । ভরত—( রথ হইতে নামিয়া ) হুত ! একদিকে ( লইয়া গিয়া ) অশ্ব-গুলিকে বিশ্রাম করাও । হু—যে আজ্ঞে । ( প্রস্থান ) । ভ—( কিছুদূর গিয়া ও তাকাইয়া ) ভালকরে কুল আর খই ছিটিয়ে পূজার আয়োজন পরিষ্কৃতিত করা হয়েছে (দেখছি).....(N.B. দত্ত etc—এই অংশের অনুবাদ পূর্বেই করা হইয়াছে)...একি কোন পর্কদিনের বিশেষ অনুষ্ঠান অথবা ইহা দৈনন্দিন পূজাবিধি । এটা কোন দেবতার স্থান হবে ? এখানে কোনও প্রকার অস্ত্র, ধ্বজ প্রভৃতি বাহ্যচিহ্ন ত দেখিতেছি না । বা হউক ভেতরে গিয়ে জানতে পারব । ( প্রবেশ করিয়া এবং দেখিয়া ) আহা ! পাষাণে কি শিল্প-সৌন্দর্য ! আহা মূর্তিগুলির কি ভাবাভিব্যক্তি ! এই প্রতিমাগুলি দেবতাদের বলিয়া নির্দিষ্ট হইলেও এদেরকে মানুষ বলেই মনে হচ্ছে ( এদের দেখলে মানুষ বলেই বিশ্বাস হয় ) । এ যে দেখছি চারিটা দেবতার সমষ্টি ! তা যাই হোক ! আমার মনে বেশ আনন্দ হচ্ছে ।

Tika. সাধুমুক্ত ইত্যাদি—সাধু মুক্ত, মুক্তানি ন্যস্তানি যানি পুত্ৰাণি তথা যি লাজা: তৈ: আবিষ্কৃতা: প্রকাশিতা: প্রস্ফুটিতা: ইত্যর্থ: 'বলয়:' পূজোদহার: ( অত্র বিদ্যন্তি ) । দত্ত ইত্যাদি...ইদং ব্যাখ্যাতং প্রাক্ । 'পার্ব্বণীয়ে' পৰ্ব্বেদিবস-সম্বন্ধী অর্থ 'বিশেষ:' বিশিষ্ট' অনুষ্ঠানম্ । কিং পৰ্ব্বেদিবসম্ অবলম্ব্য অত্র এতাড্ভ্যম্ বিশিষ্টম্ পূজানুষ্ঠানম্ কৃতম্ ? ইত্যর্থ: । অথবা 'আজিকম্ দৈনিকম্ আস্তিক্যম্' পূজাবিধিরিয়ম্ । দৈবতস্য দৈবতায়া: স্থানম্ মন্দিরম্ । প্রহরণং দেবতা-সম্বন্ধি আযুধম্ প্বজো রথদন্ড: বা বহিষ্কৃতম্ বাহ্যানির্দর্শনম্ নদৃশ্যতে । নাত্রবিখ্যচিহ্নম্ সুদর্শনম্

शिवचिह्नं दिगूलम् इन्द्रचिह्नं ध्वजो वा वर्तते, तेन अस्य बहिर्भागं दृष्ट्वा कस्य मन्दिरमिदमिति न मया ज्ञातुं शक्यते इति सरलार्थः । प्रविशन्न मन्दिराभ्यन्तरं गत्वा 'ज्ञास्य' अथगमिष्यामि अभ्यन्तरे सूर्ति' इष्टा ज्ञास्यामि कस्य एतत् । 'क्रियामाधुर्यम्' शिल्पकर्मसौन्दर्यम् । 'भावगतिः' भावामिव्यक्तिः देवभावस्य प्रकाशः आकृतीनाम् सूर्तीनाम् । 'देवतोद्दिष्टानाम्' देवतारूपेण निर्दिष्टानामपि आसां प्रतिमानाम् 'मानुष-विश्वासता'—एताः मानवा एव न तु पाषाण-देवतानि इति विश्वासः प्रतीतिः दर्शकानां जायते । 'चतुर्देवतोऽयं' चतुर्भिः देवतैः ( देवैः ) समन्वितः अयं सोमः राज्ञिः देवसमष्टिः । यथा—एकादशभिः सूर्तिभिः समन्विता रुद्रदेवताः भवन्ति, तद्वत् किम् अयं देवता चतसृभिः सूर्तिभिः समन्विता ? [यद्वा सोमः = यज्ञः । चतुर्देवतोऽयं चतुरः देवान् उद्दिश्य निष्पादितः अयं यज्ञः ? प्रकृत्यः—आनन्दाधिक्यम् ।

### Notes

1. विश्रामय—यि + अम + णिच् लोट् द्वि । The rule "मितां ङस्त्रः" demands ङस्त्र in णिच् of मान् root. But still we have इङ्गि or दीर्घ in विश्रामयति । This is due to वा or fixed optionality got in this rule by dragging down "वा" from the rule "वा चित्तविरागे" । Thus the result is some मान् roots do not take ङस्त्र when णिच् follows. अम, अम are such due to शिट्प्रयोगः । Comp. "धूर्तान् विश्रामयेति सः" in Rag. I. Sl. 54.

2. साधुमुक्ता इत्यादि—साधु यथातथा मुक्ताः well-placed इति सहसुपा । पुष्पाणि लाजाश्च पुष्पलाजाः or पुष्पलाजम् with जातिविवक्षा and applying "जातिरप्राणिनाम्" । साधुमुक्ताः पुष्पलाजाः इति कर्मधा । तैः आविष्कृताः इति श्वत् । Adj. to बलयः । बलयः plural of बलिः । nom. to विद्वान् &c.

3. पार्वणः—adj. to विशेषः । पार्वणः अयम् इति पर्वन् + अण् । पर्वन् = festival usually of the full-moon and the new-moon days. We here get पार्वण and not पार्विक by the rule "कालात्

टञ्” for here the general rule “तस्यै दम्” इति अण् is made applicable in supercession of the special rule. Thus Kalidasa uses “शार्बरस्य तमसो निषिद्धये” ।

4. आह्निकम्—अहन् + ठञ् । अहनि अहनि आचरितम् इत्यर्थः । Qual. आस्तिक्यम् ।

5. आस्तिक्यम्—आस्तिकः ईश्वर-विश्वासी । तस्यभावः इति व्यञ्जप्रत्ययः । आस्तिक्यं ( लक्षणया वृत्त्या ) ईश्वर-विश्वाससूचकम् अनुष्ठानम् पूजाविधिः इत्यर्थः ।

6. दैवतस्य—दैवता एव दैवतम् । दैवता + अण् स्वार्थे । तस्य ।

7. प्रहरणम्—प्र + ह + लुट् करणवाच्ये । अस्त्रम् । By these signs one is able to know to which god a temple is consecrated.

8. क्रिया-साधुर्यम्—क्रियायाः शिल्पकर्मणः साधुर्यम् इति इतत् । The skill of sculpture.

9. भावगतिः—भावस्य गतिः अवगतिः अभिव्यक्तिः—प्रकाशः इत्यर्थः, इतत् । भावस्य = दैवभावस्य । Bharata is startled with the expressions of internal feelings exactly represented on the faces of these images.

10. दैवतोद्दिष्टानाम्—दैवतानि ( एताः दैवताः ) इति उद्दिष्टानाम् निर्द्दिष्टानाम् इति सहस्रुपा । Qual. प्रतिमानाम् । Though apparently the प्रतिमा seem to be with regard to gods, still these appear to be of मानुष । Or दैवते उद्दिष्टा etc,

11. मानुषविश्वासता—मानुषः मानुषसम्बन्धोयः ( एते न खलुदेवाः अपितु मानुषाः एव ) विश्वासः ( दर्शकानां प्रतीतिः ) इति कर्मधा । तस्यभावः इति तल् प्रत्ययः । The compound word is somewhat peculiar. The प्रतिमा appeared to be of मानुष ।

12. चतुर्दैवतः—चत्वारि दैवतानि अवयवा अस्य इति तद्धितार्थद्विगुः । [ तद्धितप्रत्ययस्य लोपः पञ्चगुः इतिवत् । ]

13. स्तोमः = राजिः समष्टिः । प्रतिमानसूहः इत्यर्थः — this collection of statues ; or स्तोम means यज्ञ । A यज्ञ to 4 gods is done here,

[ N. B. Alternative exposition—चतुर्भिः दैवतैः निष्पाद्यः इति तद्वितार्थः द्विगुः । “द्विगोर्लुगनपत्ये” इति शेषिकस्य प्रत्ययस्य लृक् । तादृशः स्तोमः यज्ञः ] ॥

कामं दैवतमित्येव युक्तं नमयितुं शिरः ।

वार्षलस्तुप्रणामः स्यादमन्त्रार्चिस्तदैवतः ॥ ५ ॥

Prose order.—कामं दैवतम् इति एव ( मम ) शिरः नमयितुम् युक्तम् ; ( किन्तु ) अमन्त्रार्चिस्तदैवतः प्रणामः वार्षलः स्यात् । Or...वार्षलः प्रणामः स्यात् ।

Eng. — True, I should bend down my head because of its being a deity ; but the salutation—in which the god is not adored with a mantra, is ( as good as ) the reverence done by a Sudra.

Beng. — अवश “देवता”—এই জন্ত মস্তক অবনত করা উচিত বটে ; কিন্তু দেবতাকে মন্ত্রদ্বারা অর্চনা না করিলে (আমার) যে প্রণাম—তাহা শূদ্র-প্রণামেরই তুল্য ।

Tika. कामम् [ अकामानुमतौ कामम् अव्ययम् ] सत्यं “दैवतम्” इयं प्रतिमा दैवता एव अनेनैव कारणेन शिरः मस्तकं नमयितुम् दैवताचरणे पातयितुम् युक्तम् उचितम् ; परं ‘अमन्त्रार्चिस्तदैवतः प्रणामः’ — मन्त्रोच्चारणेन दैवतायाः अर्चनां न कृत्वा आचरितः यः प्रणामः स तु ‘वार्षलः’ शूद्रोचितः स्यात् भवेत् । अयमाशयः—शूद्राणां मन्त्रोच्चारणेन देवपूजने अधिकारो नास्ति ; ते देवतां केवलम् प्रणमन्ति एव ; अहं तु क्षत्रियः अतो मया समन्त्रोच्चारणम् अर्चनम् विधाय प्रणामः आचरितव्यः । अद्य तु मया तत् न कृतम् अपि तु केवलम् प्रणाममहं कृतवान् तेन हि अद्य मया कृतः प्रणामः शूद्रप्रणामतल्लो भवति ।

Notes

1. दैवतम्—इति योगे प्रथमा by the dictum—कचिन्निपाते-  
नाभिधानम् ।

2. अमन्वाञ्छितदैवतः—adj. to प्रणामः । अविद्यमानाः मन्वाः यस्मिन्  
तन् यथा तथा इति अमन्त्वम् । मन्वरहितम् (adverb). अमन्त्वम् (यथातथा)  
अञ्चितमिति सहसुपा । अमन्वाञ्छितम् दैवतम् यत्र स इति बहु ।

3. वार्धलः—Predicative or adj. to प्रणामः । वृषलः गृध्रः । तस्य  
अयमिति वृषल + अश् = वार्धलः—गृध्रसम्बन्धी । Bharata now offers a  
प्रणाम here as Sudras do, for he was not sure of the particular  
diety there, or because later on he will perform द्विजप्रणाम after  
knowing the details. Bharata however is भक्तिमान् on all Gods.

( प्रविश्य ) देवकुलिकः—भोः नैत्यकावसाने प्राणिधर्ममनु-  
तिष्ठति मयि कोन खल्वयमासां प्रतिमानामल्पान्तराकृतिरिव  
प्रतिमागृहं प्रविष्टः । भवतु प्रविश्य ज्ञास्ये । ( प्रविशति ) ।

भरतः—नमोऽस्तु ।

देवकुलिकः—न खल न खल, प्रणामः कार्यः ।

भरतः—मा तावद् भोः—

Eng.—Priest. — Well, who is it—that bears an appearance  
slightly different from that of the images here—and that has  
entered the temple, while I, after having finished my daily  
rites, was engaged in the affairs (meant) for the subsistence of  
life ? However—let me enter and then learn. ( Enters ).

Bharata. — I Salute (thee).

Priest.—Well—Sir, do not salute (me)—please don't.

Bharat. — Why not Ho ?



Beng.—মন্দিরাধিকারী—একি ! আমার নিত্যক্রিয়া শেষ করিয়া ভোজনাদি প্রাণিধর্মের অনুরোধে ব্যাপ্ত থাকাকালে কে এ প্রতিমা-গৃহে প্রবেশ করিয়াছে। এর আকার ত প্রতিমাদের মূর্তি হইতে বেশী পৃথক্ নয়। আচ্ছা প্রবেশ করিয়াই জানিব। ( ভিতরে প্রবেশ )।  
ভরত—প্রণাম।— অধিকারী—না না, প্রণাম করিবেন না। ভরত—  
কেন হে প্রণাম করিব না।

Tika.—দেবকুলিকঃ—দেবকুলি নিযুক্তঃ, দেবকুলস্য মন্দিরস্য অধ্যক্ষঃ—পুরোহিতঃ  
ইত্যর্থঃ। [“তব নিযুক্ত” ইতি উক্ত্। নিপাতনাৎ বৃদ্ধাभावः]। নৈত্যকাবসানে  
নৈত্যকস্য নৈত্যকর্মণঃ পূজাদিরিত্যর্থঃ অবসানে—অন্তে। ‘প্রাণিধর্ম’ জীবধর্ম’ জীবন-  
রচায়ৈ আচরণীয়ম্ কল্যম্ ভোজনাদিকম্। অনুতিষ্ঠতি প্রকৃৎসিতি ময়ি। অলপান্তরা-  
কৃতিঃ প্রতিমাভ্যঃ ঐশদেব ভিন্নাকৃতিঃ, প্রায়েণ প্রতিমাभिः सदृशीम् एव सुन्दरीम् भूर्त्तिम्  
परिवहन् इत्यर्थः। [‘ग्रासी’ इति अनुपसर्गे कर्त्तृगामिनिक्रियाफले आत्मनोपदम्]।

### Notes

1. নৈত্যকাবসানে—ভাবে ওমী; নৈত্যস্য দ্রদম্ or নৈত্যেদীয়তে কার্যম্ ইতি  
নৈত্য + অণ = নৈত্যম্। তদেব ইতি নৈত্য + কন্ স্থার্থে = নৈত্যকম্। Compare  
“নৈত্যক’ বিধি’ ব্রহ্মযজ্ঞরূপম্”—Kulluka under Manu II. Sl. 104.  
নৈত্যকম্ নৈত্যক্রিয়া। তস্য অবসানম্ তস্মিন্ ইতি ইতৎ।

2. প্রাণিধর্মম্—obj. to অনুতিষ্ঠতি, প্রাণিনাং ধর্মঃ ইতি ইতৎ।

3. অনুতিষ্ঠতি—অনু + স্ত্য + শত্ + ওমী একবচন—adj. to ময়ি —  
which is an instance of ভাবে ওমী।

4. অলপান্তরাকৃতিঃ—adj. to কঃ। অলপম্ ঐশদেব অন্তর’ ভেদঃ পার্থক্য-  
মিতি যাবত্ যস্যঃ সা অলপান্তরা। ঐশদেব ভিন্না। প্রায়েণ সদৃশী ইত্যর্থঃ।  
তাড়শী আকৃতি র্যস্য স ইতি বহু। The দেবকুলিক noticed the similarity  
of আকৃতি between भरत and the statues there.

वक्तव्यम् किञ्चिदस्मात् विशिष्टः प्रतिपाल्यते ।

किं कृतः प्रतिषेधोऽयम् नियमप्रभविष्णुता ॥ ७

Eng.—Do you want to tell me anything ? ( or is it that ) you are waiting for some distinguished person ? What for is this prohibition ; or is it pursuant to some rule ( custom ) ? [Or—due to arrogance of power of penance].

Prose order.—अस्मात् किञ्चित् वक्तव्यम् ( अस्ति ) ? किं विशिष्टः ( जनः ) प्रतिपाल्यते । किं कृतः अयं प्रतिषेधः ? ( किं ) इयम् नियमप्रभविष्णुता ( स्यात् ) ? ।

Beng.—आगाके कि किछू बलिते चान ? कोन महद्वर बाङ्गिर प्रतीक्षा करूछेन कि ? ए निवेध किस्सर ज्ञ ? अथवा ऐहा कि निगमासुर्वर्तिताई ( अथवा तपःकमताजनित उद्भूता ) ।

Tika.—‘अस्मात्’ विषये नाम् प्रति किञ्चित् किमपि वक्तव्यं कथनीयं तव अस्ति ? अपि नाम् किमपि वक्तुं कानो भवान् इत्यर्थः ? । ( अथवा ) विशिष्टः मत्तः मान्यतरः कश्चित् जनः प्रतिपाल्यते त्वया प्रतीक्ष्यते ? कश्चित् पूज्यतरः जनः अद्य आदौ प्रणतिं विधास्यति तत् पश्चाद्देव अन्येन केनापि प्रणामः कर्तव्यः इति निश्चित्य किं त्वम् कश्चित् पूज्यतरं जनम् प्रतीक्षसे ? इति भावः । ‘किं कृतः’ मया अनुमितयोः कारणयोर्मध्ये किं नाम कारणम् आश्रित्य विहितः ‘अयं प्रतिषेधः’, यदा मम प्रणतिकरणे नियमोऽत्र विद्यते यस्य हेतोः त्वया अहं निवारितः इति सरलार्थः । यदा—तव ‘नियमप्रभविष्णुता इयम्’ तव तपोनुष्ठानप्रौढिः किम् ?

### Notes

1. अस्मात्—विवक्षावशात् कारकाणि इति विवक्षायाम् ७मी । अस्मान् उदिश्य इत्येव अर्थः ।

2. विशिष्टः—An adj, used substantively. Some distinguished person, उक्ते कर्मणि १मा ।

3. प्रतिपाल्यते—प्रति + पा + णिच् + लृटि कर्मणि । Is being waited on by you.

4. किं कृतः—किम् केन ( केन हेतुना ) कृतः इति सुप् सुपा । Or these are two separate words.

5. नियमप्रभविष्णुता—subj. to अस्ति understood. प्र + भू + ण्व = प्रभविष्णु प्रभावशीलः । तस्य भावः इति तत् । This is a vedic usage by the rule “भुवश्च” । See Sak—“यत् प्रभविष्णवे रीचते” । नियमस्य विधानस्य प्रभविष्णुता प्रभावशीलता इति इतत् । Persuance to some custom ; or due to arrogance of power. This sloka is an instance of Bhasa’s illiptical use of sentences.

देवकुलिकः—न खलु एतैः कारणैः प्रतिषेधयामि भवन्तम् । किन्तु दैवतशङ्कया ब्राह्मणजनस्य प्रणामं परिहरामि । क्षत्रिया ह्यत्रभवन्तः ।

भरतः—एवम् । क्षत्रिया ह्यत्रभवन्तः । अथ के नामात्र-भवन्तः ।

देवकुलिक—इच्छाकवः ।

भरतः—( सहर्षम् ) इच्छाकवः इति । एते तेऽयोध्याभर्तारः ।

Eng. Priest,—It is not that I prohibit you for these reasons ; but I (want to) avoid the salutation by a Brahman, mistaking these for gods, these are ( the images of ) kshattriyas.

Bharat. Oh I see ; these are kshattriyas. Then, who are these ?

Priest.—These are born in the line of Ikshvaku.

Bh.—(With joy) These are of the Ikshvaku dynasty ; then these are the rulers of Oudh.

Beng.—मन्त्रिाधिकारी—ए सब कारणे आपनाके आशि निषेध

करितेहिना । किञ्च एदेरके देवता मने करिना कोन ब्राह्मण पाछे  
प्रेणाम करेन—सेटाई निवारण करितेहि ; एरा कजिय । भरत—  
७ !—एरा कजिय । आछा—एरा कारा ? देवकुलिक—एरा हेफाकु-  
वंशीय । भरत (हर्षगहित) एरा अयोध्यार शासक ।

Tika—‘प्रतिषेधयामि’ निषेधयामि । ‘किन्तु दैवतशङ्कया’ एतानि दैवतानि एव  
इति भान्या ‘ब्राह्मणजनस्य प्रणामम्’ विप्रैः कार्याम् प्रणतिम् ‘परिहरामि’ वारयामि ।  
भरतं ब्राह्मणं मन्यमानो देवकुलिकः कथयति—“कथितं ब्राह्मणः एतानि  
दैवतानि इति मत्वा एतानि प्रणमिदिति प्रागेव निषेधवाक्यम् उच्चारयामि” । ननु  
ब्राह्मणैः कृते प्रणामि कीदोषः इति उत्तरं पठति—‘क्षत्रिया हि अवभवन्तः’ माननीयाः  
एते क्षत्रिया एव । न ब्राह्मणाः नवा दैवताः ‘क्षत्रियाणाम् सूक्तं यः एता इति भावः ।  
क्षत्रियाश्चेत् ? किं तेषाम् नाम गोवं वा । इच्छाकवः इच्छाकुवंशीयाः एते ।

### Notes

1. दैवतशङ्कया—क्षतौ श्या । दैवतम् इति शङ्का इति सहसुपा । or दैव-  
तस्य शङ्का ( भ्रमः ) इतत् ।

2. ब्राह्मणः जनः इति कर्मधा । तस्य । शेषे दृष्टौ related to प्रणामम् ।

3. प्रतिषेधयामि—प्रति + सिध् + स्वार्थे णिच् + लट्मि । प्रतिषेधयामि serves  
the purpose equally well.

4. इच्छाकवः—इच्छाकोः गोवं उत्पन्नाः । “लक्षणाहत्या इच्छाकुशब्दः इच्छाकु-  
वंशीयः, इच्छाक्षीः गोवापत्यम् इत्यर्थे प्रयुक्तः” । This is after Bhattoji  
Dikshit — compare “रघूनामन्वयं वक्ष्ये इति तु तदपत्यं लक्षण्या” । Con-  
true एते इच्छाकवः भवन्ति ।

( भरत ) एते ते दैवतानामसुरपुरवधे गच्छन्तप्रभिसरो—

मेते ते शक्रलोके सपुरजनपदा यान्ति स्वसुकृतैः ।

एते ते प्राप्नुवन्तः स्वभुजव्रलजितां कृतसां वसुमती-

मेते ते मृत्युप्रा ये चिरमनवसिताम्हृन्दं मृगयता ॥८॥

Prose.—এতে তে (যে) দৈবতানাম্ অসুরপুরবধে অমিসরী (অমিসরণ) গচ্ছন্তি ।  
এতে তে যে সপুৰজনপদা স্বসুকৃতৈঃ শক্রলৌকে যান্তি । এতে যে স্বভুজবলজিতাম্  
কৃতৃক্সা বসুমতী প্রাপ্নবন্তঃ ( ভবন্তি ) । এতে তে যে হৃন্দ স্ফগয়তা স্তুতানা চিরম্  
অনবসিতাঃ ।

Eng.—These are they who lead the van of the gods in  
destroying the cities of the demons ; it is they who resort to  
the domain of Indra through their own merits with all the  
citizens and villagers ; these are the persons that enjoy the  
entire earth by the prowess of their own arms ; and it is for  
these that death wait pursuant to their own wills.

Beng.—ইহারা এই অসুরনগরী উন্নীলনে দেবভাগণের অগ্রভাগে  
গমন করেন । ইহারা এই নিজের স্কৃতি বলে নগর ও জনপদবাসিগণসহ  
ইন্দ্রলোক পাইয়া থাকেন । ইহারা এই নিজের বাহুবলে সমগ্র বসুমতী  
জয় করেছিলেন, আর ইহাদেরই ইচ্ছামুত্বর্ত্তী হইয়া মৃত্যু ইহাদের জন্য  
দীর্ঘকাল অপেক্ষা করেন ।

Tika.—‘এতে’ এতাঃ সূচ্যঃ ‘এব তে’ তেষাম্ নাম যে ‘দৈবতানাম্’ ইন্দ্রাदीনাম্  
‘অসুরপুরবধে’ দৈতপুরধ্বংসে ‘অমিসরীম্’ রণমূর্ত্তি স্থিতিম্ গচ্ছন্তি ভজন্তি । এতে  
এব ইচ্ছাক্রমে অসুরৈঃ সহ দেবানাং সমরকালে দেবসৈন্যস্ব পুরত এব অভিযান্তি । সন্যে  
ভরতঃ, শম্বরাসুরেণ সহ ইন্দ্রপ্চাবলম্বিনঃ দশরথস্ব রণবার্ত্তাম্ স্মৃত্বা হর্ষোদ্বেকাৎ  
ব্রুৎ কথয়তি । ‘এতে তে’ যে ‘সপুৰজনপদাঃ’ পৌরবাসিভিঃ তথা জনপদবাসিভিঃ  
সসৈন্য এব ‘স্বসুকৃতৈঃ’ আত্মপুণ্যবলে ‘শক্রলৌকে’ ইন্দ্রধাম যান্তি গচ্ছন্তি । ইতি  
সন্যে বিশেষতঃ রঘুদশরথযৌঃ প্রশংসা । ‘এতে তে যে স্বভুজবলজিতাম্’ আত্মবাহু-  
বলেণ বিজিতাম্ ‘কৃতৃক্সা নিখিলাম্ বসুমতী’ ধরিত্রীম্ ‘প্রাপ্নবন্তঃ’ লভমানাঃ ভবন্তি  
ইতি । ইতি সর্বেষাং দিলীপাदीনাং প্রশংসা । এতে তে যে ‘হৃন্দ স্ফগয়তা’—“ধরাবাসঃ স  
অবসিতঃ—অধুনা মরণমাগম্য সাম্ দৈবলোকং নযতু” ইতি এবম্ভূতাম্ তেষাম্ এব  
হৃন্দ স্ফগয়তা ( অমিপ্রায়ম্ ) স্ফগয়তা অন্বিধ্যতা ‘স্তুতানা’ যমরাজেন ‘চির’ দীর্ঘ-

कालम् अनवसिताः' अनाशिताः ( अतएव ) प्रतीक्षिताः इति भावः । यावत् तेषां हृदि मरणवासना नोदति तावत् यमः तान् न विनाशयति तेषां कृते प्रतीक्षमानस्तिष्ठति, अतएव ते स्वेच्छाभरणाः सर्वे इच्छाकावो राजानः इति भावः । [ सुवदनावृणम्, लक्ष्मणं यथा—“ज्येष्ठा सप्तशतश्रुभिः मरभनययुताः भौगः सुवदना ] ।

### Notes

1. असुरपुरवधे—विषयाधिकरणे भावे वा ७मी । सुरविरोधी इति असुरः नञतत् । तेषां पुरम् इति इतत् । The base is पुर here. तस्य वधः इति इतत् । हन् + अप् = वधः । वध can not be of असुरपुर but of असुरपुरवासिन् । So असुरपुर = असुरपुरवासिन् । Or वध = destruction. Then असुरपुरवध = destruction of demon city. Anyhow the compound is somewhat queer and is adopted from Ramayana by Bhasa.

2. अभिसरौम्—obj to गच्छन्ति । अगतिम् इत्यर्थः । अभि + ह + इ औणादि = अभिसरि वा अभिसरी (optional डौष् by “कदिकारात् अक्तिन्ः ।”) meaning अभिसरण for helping another ; comp अभिसरि in IV 17.

3. स्वपुरजनपदाः—adj to एते । पुरम् लक्षणावृष्ट्या पुरवासिनः । जनपद place तद्यैव जनपदवासिनः । पुरम् च जनपदः च इति पुरजनपदौ द्वन्द्वसमासः । ताभ्याम् सह वर्त्तमाना ये ते इति बहु ।

4. स्वसुकृतैः—करणे श्या । सुष्टु कृतम् इति प्रादितत् । पुण्यम् इत्यर्थः । स्वं स्वस्य वा सुकृतम् इति कर्मधा or इतत् ।

5. शक्रलोके—विवक्षया ७मी । शक्रस्य लोकस्तस्मिन् इति इतत् । शक्रलोकं यान्ति should be more proper here.

6. स्वभुजवलजिताम्—obj to वसुसतीम् । स्वस्य भुजौ इति इतत् ; ( or कर्मधा as before ) ; तयोर्वलमिति इतत् । तेनजिता तामिति इतत् ।

7. प्राप्रवन्तः—प्र + आप् + श्ल प्रथमा बहुवचन ; adj to एते ।

8. कन्दम्—इच्छाम् ; obj to सगयता । कन्दस् is also correct

9. सृगयता—सृग (चुरादि) + शठ तृतीया एकवचन ; adj to सतुना ; सृग, चुरादि is usually आत्मनेपदी ; cp “सृगं सृगयते वनयूधिकास” &c ; so सृगयमाण should have been proper here . An irregular use.

10. अनवसिताः—न अवसिताः इति नञतत् । अव + सी + क्त = usually अकर्मक । But here it is used transitively. Bharata feels delighted for his race.

(भरत) भोः यदृच्छया खलु मया महत् फलमासादितम् ।  
अभिधौयताम् कस्तावदत्तभवान् ।

देव—अयं खलु तावत् सन्निहितसर्वरत्नस्य विश्वजितो  
यज्ञस्य प्रवर्त्तयिता प्रज्वलितधर्मप्रदीपो दिलीपः ।

भरतः—नमोऽस्तु धर्मपरायणाय । अभिधौयताम् कस्तावद-  
त्तभवान् ।

देव—अयं खलु तावत् संवेदनोत्थापनयोरनेकब्राह्मणजन-  
सहस्रप्रयुक्तपुण्यग्राहशब्दरवो रघुः ।

Eng. Bh.—well ! I have accidentally come across a very  
great gain. Please tell me who is this revered one ?

Priest—This is Dilipa who having collected all the jewels  
performed the Viswajit ceremony and thereby burnt the  
light of religion.

Bharat = Bow to this pious one. Then please tell me who  
is that ?

Priest—This is Raghu uttering whose name thousands of  
brahmans call the day an auspicious one (to them or to him)  
at the time of going to bed and rising up.

Beng. ভরত—ওহে ইচ্ছামত এখানে আসিয়া (অথবা ঘটনাচক্রে বা আকস্মিকভাবে আসিয়া) আমি মহৎ ফল প্রাপ্ত হইলাম। আচ্ছা বলুন এই মাননীয় ব্যক্তিটী কে? দেব—ইনি মহারাজ দিলীপ—বিনি সমস্ত রত্নরাজি আহরণ করিয়া বিশ্বজিৎ যজ্ঞের প্রবর্তন করতঃ ধর্মের প্রদীপ প্রজ্জ্বলিত করিয়াছেন। ভরত—ধর্মপরায়ণ দিলীপকে প্রণাম। বলুন এই পৃথ্বীমান ব্যক্তিটী কে? দেব—ইনি রঘু—বাহার উদ্দেশে সহস্র সহস্র ব্রাহ্মণ শয়নে ও উত্থানে পূণ্যাহ্বান করেন (বা—আজ তাঁর পুণ্য দিন এইরূপ বলিয়া থাকেন)।

Tika. —‘যদৃচ্ছয়া’ স্বচ্ছয়া বিচরন্ অহম্ ; যদা যদৃচ্ছয়া দৈবাত্। ‘ফলম্ আসাদিতম্’ অধিগতম্ ময়া। ‘সন্নিহিতসর্বরতস্য’ ধরণীং বিজিত্য আহুতনিখিল-ধনস্য ‘বিশ্বজিতো’ বিশ্বজিদিতি নাম্না প্রসিদ্ধস্য ‘যজ্ঞস্য প্রবর্তয়িতা’ সম্পাদয়িতা অনু-ষ্ঠাতা ইতি যাবত্ ‘প্রজ্বলিতধর্মপ্রদীপঃ’ ধর্মরূপং প্রদীপম্ প্রজ্জ্বাল্য স্থিতঃ ধর্মাচার-পরাকাশ্যং প্রদর্শয় দশদিশঃ উজ্জ্বলাঃ বিধায় স্থিতঃ দিলীপঃ ! ‘ধর্মপরাযণায়’ ধর্মা-বতারায। ‘সংবেশ ইত্যাदि—‘সংবেশনে’ রাত্রী নিদ্রাগমনকালি তথা ‘উত্থাপনে’ প্রমতি-শয্যায়াঃ। রাত্রীউত্থানকালি চ অনেকব্রাহ্মণসহস্রৈঃ অগণিতেবৈবিধৈঃ প্রযুক্তপুণ্ড্রাহশব্দ-রবঃ উচ্চারিতঃ পুণ্ড্রাহশব্দঃ অথ পুণ্ড্রাহম্ অস্তু ইত্যেব শব্দঃ এব রবঃ খ্যাতি র্যস্য স-রঘুঃ। ইদৃশী সন্তু রঘোঃ পুণ্ড্রকৌশলীখ্যাতির্যত্ শয়নে উত্থানে চ বহুবঃ এব বিপ্রাঃ তস্য নাম উচ্চার্য অথ নৈ পুণ্ড্রাহমন্তু যদা অথ তৈ পুণ্ড্রাহমন্তু ইতি কাময়ন্তি।

### Notes

1. যদৃচ্ছয়া—যা চৃচ্ছা ( গতিঃ ) ইতি যদৃচ্ছা, কর্মধা। তথা।

2. আসাদিতম্—আ + সদৃ + ণিচ্ + ক্ত কর্মণি।

3. সন্নিহিতসর্বরতস্য—adj to বিশ্বজিতঃ। সর্বানি রতানি ইতি কর্মধা।

সন্নিহিতানি সর্বরতানি যচ্চিন্ত তস্য ইতি বহু। In বিশ্বজিত্ sacrifice first all  
রত of the বসুধা are collected and then gifted in the sacrifice  
to allsutors &c. See Raghu. IV-V



4. प्रवर्त्तयिता—प्र + हत् + विच + ळच् । In यज्ञस्य प्रवर्त्तयिता, यज्ञस्य has हृदयोर्गे कर्मणि पठ्यते ।

5. प्रज्वलितधर्मप्रदीपः—धर्म एव प्रदीपः इति कर्मधा । यद्वा धर्मरूपः प्रदीपः इति आलङ्कारिकसम्मतः रूपकसमासः । प्रज्वलितः प्रदीपः धर्मप्रदीपः यस्य येन वा स इति बहु । Note that it was Raghu and not Dilipa who first performed विश्वजित् Sacrifice ; see Ramayana and Raghu IV “म विश्वजित्माज्ज्ने सर्वस्वदक्षिणम्” । This statement of Bhasa is a deviation from these. Hence to support our poet we take प्रवर्त्तयिता to mean a helper ; thus दिलीप was a helper by promoting the यज्ञ through his son.

6. संवेशनोत्थापनयोः—कालाधिकरणे ऽमी । संवेशनं ( निद्रागमनं ) च उत्थापनं ( शयायाः गावसा उत्थापनं च ) इति द्वन्द्वसमासः । उत्थापन should denote both rising and rousing from निद्रा ।

7. अनेकब्राह्मणजनसहस्रप्रयुक्तपुण्याहशब्दरवः—adj to रघुः । ब्राह्मण एव जनः—कर्मधा । न एकः इति नञतत् । अनेकश्च अनेकश्च अनेकश्च इति अनेके एकशेषः । See Kirat XIV, अनेके ब्राह्मणजनाः इति कर्मधा । तेषां सहस्रानि इतत् । तैः प्रयुक्तः इतत् । पुण्याहम् अहः इति पुण्याहम् “राजाहसखिभ्यष्टच्” इति समासान्तः । पुण्याहम् and मुदिनाहम्—these two are used in the neuter gender. पुण्याहम् इति शब्दः सहस्रसुपा । अनेकब्राह्मणजनसहस्रम् प्रयुक्तः पुण्याहशब्दः इति कर्मधा । स (एव) रवः ख्यातिर्यस्य स इति बहु । Thousands of ब्राह्मण utter पुण्याहमन्त्र with regard to him ; or thinks their पुण्याह by remembering him, the performer of यज्ञ and status of Indra. The exp. of this word should be—uttering of पुण्याह मन्त्र with regard to रघु, for the next sentence says that “this even could not save him.”.

भरतः—अहो बलवान् मृत्युरेतामपि रक्षामतिक्रान्तः ।

নমোঽস্তু ব্রাহ্মণজনাবেদিতরাজ্যফলায় । अभिधीयताम् कस्ताव-  
दत्रभवान् ।

দেব—অয়ং খলু তাবৎ প্রিয়াবিয়োগনির্বোদপরিত্যক্তরাজ্য-  
ভারঃ নিত্যাবশ্যজ্ঞানপ্রশান্তরজাঃ অজঃ ।

भरतः—नमोऽस्तु स्नाघनीयपञ्चात्तापाय । ( दशरथस्य प्रति-  
मामवलोकयन् पर्याकुलो भूत्वा ) भोः ! बहुमानव्याक्षिप्तेन मनसा  
सुव्यक्तं नावधारितम् । अभिधीयताम् कस्तावदत्रभवान् ।

Eng. Bh. — Alas ! how strong is death that has set such  
a protection at naught ( or—has defied these protective  
measures in पुण्याहमन्त्रवचन ) ; Salutation to him who had  
dedicated the benefits ( fruits ) of his administration to the  
Brahmans. Please tell me who this is ?

Priest.—This is Aja who left the burden of administration,  
on account of apathy consequent on the death of his beloved  
wife and suppressed his “Rajas” (ambition and the like) by  
daily taking ceremonial ablution.

Bh.—I bow down to him whose repentance is worthy ;  
(beng perturbed while looking at the image of Dasarath )  
well ! my mind being diverted in showing respect (paying  
high tribute), I could not clearly ascertain (understand) this.  
Please tell me who this is

Beng. ভরত—অহো ! বলবান্ মৃত্যু এক্রপ রক্ষাকেও অতিক্রম  
করিয়াছে । যিনি ব্রাহ্মণবর্গকে তাঁহার রাজ্যফল নিবেদন করিয়াছেন  
তাঁহাকে প্রণাম । বলুন এইবার ইনি কে । দেব—ইনি হচ্ছেন রাজা

अज विनि काञ्चाविरोधे निर्विघ्नं हईरा राज्याभार परित्याग करतः  
 प्रत्याह यज्ञास्तन्माने रज्जोऽङ्गं प्रशमित करियाछिलेन । त—बाँहार  
 अनुताप श्लाघनीय एमन व्यक्तिके प्रणाम करि । ( दशरथेर प्रतिमा  
 देखिते देखिते आकुलहृदये ) ओहे ! आमि सम्मानप्रदर्शने विधिपु-  
 मना हईरा परिकारभावे सब ( बाँ एईटा ) बूझिते पारि नई । आबार  
 बलून एई माननीय व्यक्ति के ।

Tika.—‘एतामपि रक्षा’ ब्राह्मणानाम् आशीर्वादरूपम् रक्षणम् अतिक्रान्तः  
 अतिक्रम्य गतोमरुतः । ब्राह्मणानाम् आशिषः अपि अतिक्रम्य आशीर्भिः परिरक्षितम्  
 रघुम् अपहृतवान् खलु प्रबली मृत्युरिति भावः । ब्राह्मण-जनावेदितराज्यफलाय—  
 यः राज्यफलं ब्राह्मणेभ्यो निवेदितवान् तस्यै रघवे । ‘प्रिया-विद्योगनिर्वेदपरित्यक्त  
 राज्यभारः’—प्रियाविद्योगेन स्वकान्तायाः इन्दुमत्याः मरणेन उत्पन्नः निर्वेदः  
 विषादः अनासक्तिरिति यावत्, तैर्नैव हतुना येन राज्यभारः शासनभारः परित्यक्तः  
 तादृशः, ‘नित्यावभृद्यज्ञानप्रशान्तरजाः’—नित्यं प्रत्यहम् अवभृद्यज्ञानेन यज्ञावसाने  
 आचरितेन ज्ञानेन प्रशान्तम् उपशमितं रजः रजोगुणः—तथा तस्य कार्यम् उच्चाभि-  
 लाषादि चाखल्यं—यस्य तादृशः । ‘श्लाघनीयपञ्चात्तापाय’ यस्य पञ्चात्तापः अनुतापः  
 श्लाघनीयः प्रशंसनीयो भवति तादृशाय । बहुमानव्याचिञ्चेन मनसा—एताभ्यः  
 प्रतिमाभ्यः बहुमानम् विशिष्टं सम्मानं प्रदर्शयितुम् व्याचिञ्च मनः, तेन । सुव्यक्तम् यथा  
 तथा सुष्ठु सुस्पष्टमिति यावत् ( यथा—सुव्यक्तं वस्तु ) नावधारितम् न अवधारितम्  
 निर्नीतम्—के एते इति सम्यक् नाधिगतं मया ।

### Notes

1. एताम् रक्षाम्—this refers to the पुण्याहमन्त्र uttered by the  
 Brahmanas with regard to the protection of Raghu. Death  
 defied such protective measure and snatched even him away.

2. ब्राह्मणजनावेदितराज्यफलाय—ब्राह्मण— एव जनः इति कर्म । तेभ्यः  
 आवेदितः इति सहस्रपु । राजास्य फलम् इति इतत् । ब्राह्मणजनावेदितं राज्यफलं  
 येन तस्यै बहु । आ + विद् + शिच् + क्त कर्मणि = आवेदितः निवेदितः समर्पितः

इत्यर्थः । Adj. and substantively. नमस् शब्दयोगे ऋषीं । Raghu's devotion and sacrifice for Brahmana is well-known and is aptly described by Kalidasa in Rag. V.

3. प्रिया-विद्योगनिर्वदपरित्यक्तराज्यभारः—adj. to अजः । प्रियायाः विद्योगः इति इतत् । तेन निर्वदः इतत् with हेतौ श्या । यद्वा तज्जन्मः निर्वदः इति शाकपार्थिवादि । तेन परित्यक्तः इति इतत् ; तादृशः राजाभारः येन यस्य वा स इति बहु । राज्यस्य भारः इति इतत् ।

4. नित्यावभृथस्नानप्रशान्तरजाः—adj. to अजः । अवभृथः एव स्नानमिति कर्मधा । अवभृथः—ablution taken at the completion of a sacrifice. नित्यम् (यत्) अवभृथस्नानम् कर्मधा । This shows that he daily performed sacrifice and took his ablution thereafter. तेन प्रशान्तम् इतत् । तादृशम् रजः यस्य स इति बहु । प्रशान्तः—प्र + शम् + णिच्, क्त कर्मणि । प्रशमित is also correct by “वा दान्तशान्तपूणेस्पष्टवृद्धाः” । रजः—रजम् is both dust, and रजोगुण with its functions such as ambition, activity, restlessness and the like, here ; cf. उपपद्य च रजः—Sankhya-Karika. Mark how skillfully Aja is also raised to the status of Raghu &c. by our Poet. See Act IV.

5. द्वाघनीयपथात्तापः—द्वाघनीयः द्वाघाः पथात्तापः यस्य तस्यै बहु । पथात् कृतः तापः इति शाकपार्थिवादि ।

6. बहुमानव्याचिप्तेन—adj. to मनसा ( करणे तृतीया ) । बहुमानः इति कर्मधा । बहुमानेन—(लक्षणया बहुफलप्रदर्शनव्यापारेण) व्याचिप्तम् इति इतत् । वि + आ + चिप् + क्त कर्मणि । विशेषेण व्याचिप्तम्—excessively diverted. The sense of व्याचिप्तेन was that Bharata could not as yet believe that Dasaratha is dead and his प्रतिमा (statue) is hung up there.

7. सुवक्तुम्—सुष्ठु वक्तुं इति प्रादितत् । तद्वयथा तथा । Adv. qual.

অবধারিতম্ । Due to his anxiety about Dasaratha he could not as yet take him as dead and believe that it is his প্রতিমা, though the sight of the প্রতিমা made him entertain such an idea. So he was in a fix and in a state of confusion. Now the priest to enlighten him on the point will begin pointing out প্রতিমা from the very beginning. Or—দৃশ্যকৃতম্ is সুব্যক্তবস্তু ।

দেব—অয়ং দিলীপঃ ।

ভরতঃ—পিতৃপিতামহৌ মহারাজস্য । ততস্ততঃ ।

দেব—অত্রভবান রঘুঃ ।

ভরতঃ—পিতামহৌ মহারাজস্য । ততস্ততঃ ।

দেব—অত্রভবানজঃ ।

ভরতঃ—পিতা তাতস্য । কিমিতি কিমিতি ।

দেব—অয়ং দিলীপঃ, অয়ং রঘুঃ, অয়মজঃ ।

Eng. Priest—This is Dilipa.

Bh.—Great grand-father of his Majesty ; then, then.

Pr.—Here is the noble Raghu—(The revered Raghu).

Bh.—Grand-father of His Majesty ; then.

Pr.—Then Venerable Aja.

Bh.—Father of my dear father ; Well ! What do you say ?

Pr.—This is Dilip ; this is Raghu and this is Aja.

Beng.—দেব—এই দিলীপ । ভরত—মহারাজের পিতার পিতামহ । তারপর ? দেব—(ইনি) মাননীয় রঘু । ভরত—মহারাজের পিতামহ । তারপর । দেব—মাননীয় অজ । ভরত—

ভাতের পিতৃদেব । হাঁ হাঁ কি বল্লেন ? দেব—এই দিলীপ, এই রঘু, এই অজ ।

Notes

1. পিতৃ-পিতামহঃ—পিতৃ: অজস্ব পিতামহঃ ইতি ইতন্ ।

2. কিনিতি কিমিতি—আবেগে দ্বিহস্তি: । Here Bharat feels perplexed at the image of Dasaratha, which he was beholding before him which was not as yet identified. To make Bharata prepared for the news of his father's death, the priest again repeats from the beginning and points out the Pratima of Dasaratha.

ভরতঃ—ভবন্তম্ কিञ্চিত্ পৃচ্ছামি । ধরমাণানামপি প্রতিমা: স্খাপ্যন্তে ?

দেব—ন খলু, অতিক্রান্তানামি৷ ।

ভরতঃ—তেন হি আপৃচ্ছে ভবন্তম্ ।

দেব—তিষ্ঠ ।

Eng. Bh.—I shall ask you something. Are the images of the living placed here ?

Priest. No; only of the departed.

Bh. Then good-bye.

Pri. Wait ( a bit ) please.

Beng.—ভরত—আপনাকে কিছু জিজ্ঞাসা করিব । জীবিত ব্যক্তিদের প্রতিমা কি এখানে রাখা হয় ? দেব—না, শুধু বিগত ব্যক্তিদেরই । ভরত—তবে আপনাকে বিদায় দিতেছি ( আপনার কাছে বিদায় লইতেছি ) । দেব—দাঁড়া ।

Tika.—‘ধরমাণানাম্’ জীবন ধরমাণানাম্, জীবিতানাম্ ইত্যর্থঃ । ‘অতি-

क्रान्तानाम् इहलोकात् प्रस्थितानाम् । 'आप्रच्छे' विदायम् गृह्णन् आसन्त्ये । 'तिष्ठ' चण' प्रतीचक्ष ।

### Notes

1. पृच्छामि—अत्र भविष्यत् लानीये लट् by "वर्त्तमानसामीप्ये वर्त्तमानवद्वा" । अधुनैव प्रच्छामि इत्यर्थः ।

2. धरमाणानाम्—धृञ् (भृदि) धातोः शानच् here । But in the sense to live धृ is तुदादि आत्मनेपदी and अकर्मक । So the proper form here is ध्रियमाणानाम् । Cp. "दिष्टा । ध्रियते" in Swapna I. "आर्यपुत्र अहं ध्रिये" also, "ध्रियते यावदेकीपिरिपुः" in Sisu I. &c. But Bhasa uses धृञ् 'भृदि' meaning "to hold" उभयपदी in the sense of "to live" deliberately. Thus in Swapna V. he writes "धरते खलु वासवदत्ता" ; in Pratijna. he has "धरते तावद्वृत्ता" &c. Again in पञ्चरात्र and कर्णभार he deliberately writes 'नष्टा शरीरैः क्रतुभिर्धरन्ते'" and "हृतेषु देहेषु गुणा धरन्ते" &c. So it is a peculiar (though irregular ) use of Bhasa,

3. अतिक्रान्तानाम्—इहलोकात् अतिक्रान्तानाम् इत्येव अर्थः ! अति + क्रम् + क्त ; षष्ठी बहुवचने ।

4. आपृच्छे—आ + प्रच्छ + लट् ए । आत्मनेपदम्—by the rule "आङि नुप्रच्छोः" । आपृच्छते—bids farewell to. I ask while departing. Comp. "आपृच्छस्व प्रियसखनसुं तुङ्गमालिङ्गं शैलम्" in the Meghaduta.

Remark - Bharat became disturbed to notice the image of Dasarath hung up there ? And he grew apprehensive of his father's existence ; and hence he wanted to leave the place abruptly without further enquiry. But the priest could not find out the reason why Bharat was silent about the image of Dasarath and hence he stopped him to tell

the death of Dasarath. The priest, of course, could not recognise Bharat till then.

देव—येन प्राणाश्च राज्ञं च स्त्रीशुल्कार्थं विसर्जिताः ।

इमां दशरथस्य त्वं प्रतिमां किं न पृच्छसे ॥ ८ ॥

Prose order.—येन स्त्रीशुल्कार्थं प्राणाश्च विसर्जिताः राज्ञं च ( विसर्जितम् ) । ( तस्य ) दशरथस्य इमां प्रतिमां किं त्वं न पृच्छसे ?

Eng. Why do not ask me about the image of Dasarath who sacrificed his life and kingdom in order to pay off his dues to his wife ( during marriage ).

Beng.—बिनि स्त्रीशुल्कार्थं अन्न निज्जेन जीवन एवम् राज्ञ पतिताग करियाछेन, गेहे दशरथेन प्रतिमां विवर आपनि जिह्माग करितेछेन ना केन ?

Tika.—‘येन दशरथेन स्त्रीशुल्कार्थं’ स्त्रियै प्रदातव्यः विवाहसमये प्रतिश्रुतः यः शुल्कः तस्यैव कारणात् । “नूनम् तुभ्यमहं दास्यामि” इति स्मृतेः यत् विवाहादिकाले पत्या दातुम् अङ्गीक्रियते तदेव वस्तु स्त्रीशुल्कः इति उच्यते । दशरथः कैकेयौ द्वौ वरौ अपि प्रतिश्रुतवान् । तौ एव वरौ अन्यत्र स्त्रीशुल्कः इति बोध्यम् । प्राणाश्च जीवनं च विसर्जिताः परित्यक्ताः ; ( एवम् ) राज्ञं च ( विसर्जितम् तस्याः एव पुत्राय भरताय समर्पितम् ) । दशरथस्य एतादृशस्य ‘दशरथस्य इमां प्रतिमां किम् कथम् त्वम् न पृच्छसे’ पृच्छसि इति । इमां स्त्रलु प्रतिमामधिकृत्य त्वं किमपि न पृच्छसि इत्यत्र की हेतुः ? इति भावः ।

### Notes

1. स्त्रीशुल्कार्थः—स्त्रियाः शुल्क इति इतत् । तस्य अर्थः प्रयोजनम्, तस्मिन् इति विषयाधिकरणे ऽनी । It is a noun and hence we can not have नित्यचतुर्थीतत्पुरुष in which विशेष्यलिङ्गता is enjoined. विषयाधिकरणे ऽनी । See also Sl. 15 in Act I ante.



2. प्राणाः—always plural ; उक्ते कर्मणि १मा ।

3. विसृजिताः—वि + सृज् + णिच् क्त कर्मणि । विसृष्टाः also serves the purpose here

4. प्रतिमां—direct object to पृच्छसे ।

5. पृच्छसे—प्रच्छ + लट् से ; आत्मनোपदेन् शिष्टप्रयोगवशात् एव इति बोध्यम् । परस्मैপদেই ভাষ্যম্ । Irregular use.

भरतः—हा तात ! :( सूच्छितः पतति । पुनः प्रत्यागत्य )

[? आत्मगतम्]—हृदयं भव सकामं यत्कृते शङ्कसे त्वं

मृगं पितृनिधनं तद्वच्छৈर्यং च तावत् ।

स्पृশति तु यदि नीचो सामयम् शुल्कशब्द-

स्वयंच भवति सत्यं तत्रदेहो विशोधः ॥ १० ॥

Prose order. হৃদয় ! সকামং ভব । যত্কৃতে ত্বং শঙ্কসে তত্ পিতৃনিধনং মৃগ, চেইয়ং চ তাবদ্ গচ্ছ । যদি নীচোঽয়ং শুল্কশব্দো নাং স্পৃশতি অথচ সত্যং ভবতি তত্র ( তু ) দেহঃ বিশোধঃ ।

Eng. Bharat—Alas father ! ( faints down and again getting up ), (within himself) My heart ! now be satisfied ! hear the death of your father which you were apprehending ; but have patience ; because should this hated term “Sulka” ( dues ) touch me (in any way) and proves true as well, then this (very) body should undergo purification.

Beng.—ভরত—হা তাত ! ( মুচ্ছিত হইয়া পড়িয়া গেলেন, পরে উঠিয়া আসিয়া—আত্মগত) হৃদয় ! তুমি সকাম হও, বাহার জন্ত আশঙ্কা করিতেছিলে, সেই পিতার মৃত্যু শ্রবণ কর ; ( এই সঙ্গে ) বৈর্যাও ধারণ কর ; ( কেন না ) যদি এই ব্রূণিত শুদ্ধশব্দ আমাদের স্পর্শ করিয়া থাকে অথচ তাহা সত্য হয় তবে আমার দেহকে শোধন করিতে হইবে ।

Tika.—हा तात ! हा पितः ! 'हृद्दय ! त्वं सकामं सफलकामं भव' ।  
 पितुः स्तुताम् अधिकृत्य त्वम् सन्देहं पुष्पासि एवं तस्य निर्णयमपि कामयसे  
 अधुना तव सन्देहनिर्णयः सम्भूतः अतस्ते कामना सफला । यतो हृद्दयस्य  
 सन्देहनिर्णयकामना सफला सञ्जाता अतः 'हृद्दय त्वं सकामं भव' इति उच्यते ।  
 'यत्-कृते' यस्य अर्थे पितुर्नरणविषये इत्यर्थः 'त्वं शङ्कमे' संशयम् धारयसि तत्  
 पित्रनिधनं जनक-मरणम् शृणु । ननु इदं खलु वज्रपाततुल्यम् अतस्तदाकण्ठं  
 अहम् नैव जीवामि इति चेत् ? नहि—“अधुना धैर्यं तावत् शङ्क धीरताम् तावत्  
 अवलम्बस्व” । [ कथम् ? किमपि त्वया कर्तव्यम् अस्ति । किं तत् ? शृणु—]  
 'यदि अयं नीचः घृणितः शूलकशब्दः' देव-कुलिकेन उच्चारितः शूलकः इति पदं 'मां  
 स्पृशति' माम् अधिकरोति ; अयमर्थः—स्त्रीशूलकः इति यः शब्दः देवकुलिकेन  
 उच्चारितः तस्यार्थस्तु स्त्रियै दातव्यम् वस्तु । ननु तद्वस्तु अस्मिन् वापारे राज्यम्  
 चेत् अपिच तत्तृतां ममार्थं एव मात्वा गृहीतम् चेत् तर्हि नूनम् अनेन घृणितेन  
 शूलकशब्देन अहं हि संयुक्तः । ननु एवम् अहं यदि अनेन शूलकशब्देन  
 स्पृष्टः अथच 'मृत्युं भवति' अपिच [ पक्षान्तरं अवायमेतत् ] शूलकेन सह मम योगः  
 इति एतत् वस्तु यथार्थं च भवति, (तर्हि) तत्र तस्मिन् वापारे तु देहः पापसंस्पृष्टः  
 नै शरीरम् विशोध्यः प्रायश्चित्तादिना विशेषधनं कर्तव्यम् । प्रायश्चित्तादिकम्  
 अपवित्स्य देहस्य विशुद्धिः इति भावः । मालिनीवृक्षम् ॥

### Notes

1. सकामम्—कामेन सहवर्त्तमानं यत् तदिति तुल्ययोगे बहु । Here काम  
 means सन्देहनिर्णयकामना । Here the base हृद्दय being neuter  
 its Pred. सकामम् is also made so. Comp. “हृद्दय भव साभिलाषम्”  
 &c. Sak. I.

2. यत्कृते—यस्य कृते इति इतत् ॥ कृते is an अवयव in the sense  
 of निमित्त । Thus यत्कृते = यन्निमित्तम् ।

3. पित्रनिधनम्—पितुः निधनम् इति इतत् ।

4. शूलकशब्दः—शूलक इति शब्दः सहसुपा । Or शूलकस्य शब्दः । Nom.

to स्पृशति : स्पृशति here means touches or refers ( to me ). See Tika. I am to absolve myself of the faults of my complication in the matter of युत्क whereby Rama had to go to forest.

5. विशोधः—वि + शुध् + णिच् + यत् । शोधनीय इत्यर्थः । I am to prove my innocence in the matter.

6. Remark—Here the stage-direction seems defective. आत्मगतम् or स्वगतम् at the very beginning of the Sloka seems essential and so प्रकाशम् before आर्य is also necessary. So we have put these with queries attached.

भरतः—( ? प्रकाशम् ) आर्य !

देवकुलिकः—आर्येति इच्छाकुकुलालापः खल्वयम् । कश्चित् कैकेयीपुत्रो भरतो भवान् ननु ।

भरतः—अथ किम् ! अथ किम् ! दशरथपुत्रो भरतोऽस्मि—न कैकेयाः ।

Eng. Bharat.—(Aloud) venerable Sir !

Priest. "Venerable sir" this address certainly comes from one of the race of Ikshvaku. Then are you Bharat the son of Kaikeyi.

Bh. Yes ! Yes ! I am Bharat the son of Dasaratha and not of Kaikeyi.

Beng.—ভরত—আর্য্য ! দেব—আর্য্য—এইরূপ সম্বোধন ত ইচ্ছাকুকুলোচিত । তবে আপনি কি কৈকেয়ীপুত্র ভরত ? ভরত—হাঁ তাই । আমি দশরথের পুত্র কৈকেয়ীর নহি ।

Tika.—आर्य ! द्वि पूजनीय महाशय ! इति भरतस्य सम्बोधनम् । तत्पुत्रत्वा देवकुलिकः स्वमनसि विचारयति—आर्येति मां प्रति “आर्य” इति एवमकारं यत्

सम्बोधनम् खलु निश्चितमेव इच्छाकुलालापः 'इच्छाकुललोचितः' आलापः । इच्छाकुललोत्पन्नाः एव माम् आरौति सम्बोधा आलपन्ति इति भावः । कश्चित् इति [ कामप्रवेदने अव्ययम् ] । भवान् ननु कैकेयीसुतः भरतः ? कैकेयीसुतः इत्यत्र आत्मनः दोषस्पृष्टत्वम् आशङ्क्य तत् चालयितुम् भरतः प्रतिवक्ति—“अहं दशरथपुत्रः भरतः दशरथस्यैव पुत्रीऽहम् न खलु नोचायाः कैकेयाः” ।

### Notes

1. इच्छाकुलालापः—इच्छाकुलां कुलम् इति इतत् । इच्छाकुललोचितः आलापः इति शाकपार्थिवादित्तत् ।

2. कैकेयीपुत्रः—कैकेयाः पुत्रः इति इतत् ।

3. कश्चित्—“कामप्रवेदने अव्ययम्” । कामप्रवेदन = disclosure of one's wish. I hope you are Bharata &c.; cp “सुग्रीवां कुशलं कश्चित्” &c.—Raghu.

4. अथ किम्—वादम् ; अव्ययम् । आवेगे हिरक्तम् ।

5. दशरथपुत्रः—दशरथस्य पुत्रः इति इतत् । Here the samasa should have been rejected at least for the sake of emphasis that is to be placed on दशरथस्य and the form should run thus ;—“दशरथस्य पुत्रः” । The compound of these two has given rise to the fault called विधेयविमर्शदोषः or अविसृष्टविधेयांशदोषः by the author of Sahityadarpan. N. B—The reading दशरथपुत्रः कृतोन्मि न कैकेयाः would have been better here. Here also we suspect scribe's fault.

Remark—Apprehending himself guilty in connection with Kaikeyi, Bharat declares here that he is the son of Dasaraatha and thereby inherits his merits and is in no way responsible for the misdeeds of Kaikeyi.

देव—तेन हि आपृच्छे भवन्तम् ।

भरतः—तिष्ठ । शेषम् अभिधीयताम् ।

দেব—কা গতি: । শ্রুয়তাম্ । উপরতস্তত্র ভবান্ দশরথ: ।  
সীতালঙ্ঘনসহায়স্য রামস্য বনগমনপ্রয়োজনং ন জানি ।

ভরত:—কথম্ কথম্ আয়রীঃপি বনং গত: । ( দ্বিগুণং  
মোহম্ উপগত: ) ।

দেব—কুমার ! সমাশ্বসিহি সমাশ্বসিহি ।

Priest—Then good-bye.

Bharat—Wait a bit please ; tell me what remains.

Pr.—There is no way out of it (or—there is no other alternative) ; then hear. His Majesty Dasarath is dead. I do not know the reasons for Ramchandra's going to the forest in company with Sita and Lakshman.

Bh.—How is it ! my venerable brother has also departed for the forest. ( Doubly faints down ).

Priest—Be assured prince ! be assured.

Beng.—দেব—এখন তবে আপনাকে বিদায় দিতেছি । ( আপনার কাছে বিদায় লইতেছি ) । ভরত—দাঁড়ান বাকীটা বলুন । দেব—উপায়ই বা কি ? তবে শুধুন মাননীয় দশরথ প্রাণত্যাগ করিয়াছেন সীতা ও লঙ্ঘন সমেত রামচন্দ্রের বনগমনের উদ্দেশ্য আমি জানিনা । ভ—কি রকম ! কি রকম ! আর্য্যও বনে গিয়াছেন ? ( দ্বিগুণ মোহ প্রাপ্ত হইলেন ) । দেব—কুমার ! আশ্বস্ত হউন ! আশ্বস্ত হউন !

Tika—“আপুচ্ছ” ইত্যত্র “আস্তিত্ব প্রচ্ছয়ীঃ” ইত্যাক্ষরনিপদম্ । ‘শেষম্’ অবশিষ্টাংশ: অমিধীযতাম্ কথ্যতাম্ । কা গতি:—ক উপায়: ? কথনং বিনা অন্য: কীঃপি পত্যা: অধুনা মম নাস্তি ইতি ভাব: । উপরত: = মৃত: । সীতালঙ্ঘনসমীতস্য রামস্য ।

Notes.

1. अभिधीयताम्—अभि + धा + कर्मणि लोट् ताम् । Here passive voice implies politeness. Agrees with उक्तकर्म शेषम् । The word शेष is derived as शिष + घञ्, कर्मणि and is विशिष्यलिङ्ग here । Comp “शेषं रामवत्” in Sid-kaumudi, “सम्बन्धमनुवर्तिष्यते” in भाष्य &c. And the general rule is भावे घञन्त अवन्त words are masculine.

2. उपरतः—उप + रम् + क्त कर्त्तरि ।

3. सीतालक्ष्मणसहायस्य—adj to रामस्य । सीता च लक्ष्मणम् च इति सीतालक्ष्मणौ द्वन्द्वसमासः । तौ एव सहायौ यस्य तसीति बहु ।

4. वनगमनप्रयोजनम्—obj to जाने । वने गमनम् सुप सुपा । तस्य प्रयोजनम् इति द्वितम् ।

Remark. —Is the priest really ignorant of the reasons for Rama's going to the forest ? Certainly not. I think the sentence is uttered by the priest in one sense and is understood by Bharat in another sense. Bharat understands it with stress upon वनगमनप्रयोजनम् and believes that the priest does not really know the reasons for Rama's departure for the forest. But the priest avoids saying by emphasising upon सीतालक्ष्मणसहायस्य thereby meaning that he does not know why Sita and Lakshman have accompanied Rama to the forest. सीतालक्ष्मणसहितस्य एव रामस्य वनगमनप्रयोजनम् अङ्गं न जाने, न तु केवलस्य रामस्य...इति भावः ।

भरतः ( समाश्वस्य )—

अयोध्यामटवीभूतां पित्राभ्रात्रा चवर्जिताम् ।

पिपासार्त्तंऽनुधावामि क्षीणतोयां नदीमिव ॥

Prose.—पिपासार्त्तः क्षीणतोयाम् नदीमिव पिता भ्राता च वर्जिताम् अटवी-भूताम् अयोध्याम् अहम् अनुधावामि ।

Eng.—I am rushing towards Ayodhya which is ( now ) turned, as it were, into a wilderness being deserted by my father and brother, just as a thirsty man runs towards a river having meagre water.

Beng. ভরত—( আশু হইয়া ) পিপাসার্ত ব্যক্তি যেমন স্বল্পজন বা জনহীন নদীর দিকে দৌড়াইয়া যায়, সেইরূপ আমি পিতা ও ভ্রাতা কর্তৃক পরিত্যক্ত অরণ্যতুল্য অযোধ্যার দিকে ছুটে চলেছি ।

Tika. —पिपासार्तः तृष्णार्तः क्षीणतोयाम् अल्पजलाम् वा निर्जलमित्यर्थः नदीमिव, यथा कश्चित् तृष्णार्तः जनो जलहीनां नदीम्, अपि धावति तथा इत्यर्थः । पिता दशरथेन ( तथा ) भ्रात्रा रामेण च वर्जिताम् परित्यक्तां (अतएव) अरण्यातुल्याम् अयोध्याम् अहम् अनुधावामि वेगेन गच्छामि ।

### Notes.

1. पिपासार्तः—adj. here used as a nom ; पा + सन् + अ स्त्रियामाप् = पिपासा । इया ऋतः इति इतत् ; “ऋते च तृतीया समासे” ; यद्वा पिपासया आर्तः इति वाक्यम् । Nom to अनुधावामि ।

2. क्षीणतोयाम्—adj to नदीम् । क्षीणं स्वल्पं तोयं यास्याम् तामिति बहु ।

3. अटवीभूताम्—अरण्या तुल्याम् । अटव्या तुल्यमिति अटवीभूताम् नित्य-समासः । भूतः प्राच्यातीति समे इत्यमरः । वा भूतः = समः । अटव्या भूता, सुप्-सुपा । or अटव्याः भूता इतत् । See शरीरभूता in Sak. VI. Such अयोध्या is अटवीतुल्या for me.

आर्यं विस्तरश्रवणं मे मनसः स्थैर्यमुत्पादयति । तत् सर्वमनवशिषमभिधीयताम् ।

देव—श्रूयताम्, तत्रभवता राज्ञा अभिविद्यमाने तत्रभवति रामे भवतो जनन्याभिहितं किल ।

भरतः—तिष्ठ ।

Eng.—Venerable sir, hearing in detail will effect calmness of my mind ; therefore please tell me up to the end.

Pri.—Then please hear ; His Majesty being about to crown the revered Ramchandra, your mother is reported to have said.

Bh.—Wait a bit please.

Beng.—आर्य ! बिद्वत्तभावे श्रवण करिले आमार मानसिक धैर्य सम्पादित हईवे । सुतरां समस्त शेष करिग्राई बलून । देव (कुलिक)-  
—शुन माननीय महाराज अक्काप्पद रामचन्द्रे अभिवेके उज्जत हईले आपनार जननी नाकि बलिग्राहिलेन । तबत—दाडान ।

Tika.—‘विस्तरश्रवणम्’ विस्तरेण सर्वस्य वृत्तान्तस्य आकर्णनम् । उत्पादयति साधयिष्यति [वर्त्तमानसामीप्ये लट्] । ‘अनवशेषम्’ अशेषरहितम् किञ्चिदपि अवशिष्टम् न रक्षित्वा शेषपर्याप्तमिति यावत् । अभिधीयताम् कथ्यताम् । अभिपिच्यमाने यौवराज्यं स्थाप्यमाने । किल द्वयं वम् न्युयतेऽस्माभिः [ ऐतिह्ये अव्ययमेतत् ] ।

#### Notes.

1. विस्तरश्रवणम्—विस्तरस्य श्रवणमिति इतत् or विस्तरेण श्रवणम्, सुप् सुपा । वि + लृ + अप् । Compare “पटस्य or राजस्य विस्तारः” and “शब्दस्य विस्तारः” &c. Amara says “विस्तारो विग्रहोव्याप्तिरिति शब्दस्य विस्तारः” ।

2. अनवशेषम्—अविद्यमानः अवशेषः यस्मिन्, तत् यथा तथेति बहु ।

3. अभिपिच्यमाने—अभि + पिच् + शानच् कर्मणि ; adj to तत्रभवति ।

4. तत्रभवति—भावे ङी, Bharata anticipates what Kaikeyi said and what happened when Rama's coronation was withheld by her.

(भरतः—)

तं स्मृत्वा शुल्कदोषं भवतु मम सुतो राजित्यभिहितम्  
तद्वैर्येण श्वसत्या व्रज सुत ! वनमित्यायोऽप्यभिहितः ।



তং দৃষ্ট্বা বহুচীরম্ নিধনমসদৃশম্ রাজা ননু গতঃ

পাত্যন্তি ধিক্ প্রলাপা ননুময়ি সদৃশাঃ শিষাঃ প্রকৃতিभिः ॥১২॥

Prose.—তং যুক্তদোষং স্মৃत्वा মম সুতো রাজা भवतु इति अभिहितम् (তথা) । তদ্বৈয়াক্ষ আশ্রয়ত্যা (তথা কৈকেয়ী) “সুত ! বনং ব্রজ” ইতি আয্যাসিপি অভিহিতঃ । তং বহুচীরং দৃষ্ট্বা রাজা অসদৃশম্ নিধনম্ গতো ননু । প্রকৃতিभिः শিষাঃ সদৃশাঃ ধিক্ প্রলাপাঃ সযি পাত্যন্তি ননু ?

Eng. Taking advantage of the liability ( or remembering of the King's liability to herself), she (Kaikeyi, my mother) said “let my son be the king”; and then being assured, because of his (Rama's) patience, she addressed my venerable brother saying “my boy, retire to the forest.” Then finding his son in the attire of rags, the king embraced an inglorious death ; and what remained, namely legitimately crying of shame, was done by the subjects with reference to me, yeh ?

B. ng.—সেই শুদ্ধদোষ অরণ করিয়া তিনি (আমার জননী) বল্লেন—“আমার পুত্র রাজা হউক” । তারপর রামচন্দ্রের ধীরতায় (বৈধ্য দর্শনে) আশ্রিত হইয়া (নির্ভয়চিত্তা হইয়া) কৈকেয়ী আৰ্য্যকেও বল্লেন—“হে পুত্র তুমি বনে যাও” । পুত্রকে কাব্যবস্ত্র পরিহিত দেখিয়া রাজা অসদৃশ (রাজার পক্ষে অল্পপযুক্ত) যুক্ত্য বরণ করিলেন, আর যেটুকু বাকী ছিল—সেই যথোচিত দিক্কার প্রজারা আমার উপর বর্ষণ করিতে লাগিল—এই ত ? (মোহপ্রাপ্ত হইলেন) ।

Tika.—‘তন্ম যুক্তদোষম্ স্মৃत्वा’—রাজা মম মাত্রে যত্ দেয়ম্ আসীত তত্র দেয়-রূপে যুক্তি যঃ দোষঃ অনর্থঃ উত্পদ্যেত নাম তমেব মনসি ক্রত্বা, মন্থম্ প্রদেয়ম্ যুক্তম্ অধিকৃত্ব অহম্ স্বার্থসাধয়ি, অনর্থসূত্ৰপাদয়িতুম্ সমর্থা স্যামিতি মনসি বিচার্য্য মম মাত্রে ইত্যর্থঃ ।—‘মম সুতঃ মন্যনয়ঃ भरतः राजा भवतु इति अभिहितम्’ রাজা

कथितम् । 'तद्वै ध्ये'ण' तस्य रामस्य ध्ये'ण धीरतया आसन्ने अपि राज्यभंशे रामस्य मनसः अविचलितभावम् वीक्ष्य इत्यर्थः । आश्रयस्याऽआश्रयस्य प्राप्तुं वत्या "मम काव्ये न कोऽपि विघ्नः घटिष्यति यत् खलु अहं वक्ष्यामि तत् सर्वम् प्रतिपालयिष्यते" इत्येव प्रकारेण निःशङ्कत्वम् व्रजन्त्या मम मावा "हे सुत ! राम ! (त्वं) वनं काननं व्रज गच्छ ! इति आर्यः पूजनीयो मे भ्राता अभिहितः" विज्ञापितः । ( एवम् ) 'तम् स्वातरं रामं बह्वचौरम्' परिहितकाषायवस्त्रं दृष्ट्वा 'राजा असदृशम्' अराजोचितम् अयुक्तमिति यावत् निधनं मरणं गतो ननु गतः इत्यहं मन्ये । शेषाः ये खलु अर्वाशष्टाः आसन् ते एव । ( किं ते ? ) ननु सदृशाः एतत् कर्मणः अनुरूपाः धिक् प्रलापाः धिक् धिक् इत्येवमरूपा निन्दावादाः प्रकृतिभिः प्रजाभिः नयि मनीपरि पात्यन्ते निक्षिप्यन्ते, ननु किमेतत् न वृत्तम् ? [ सुवदना वृत्तम् ] ।

Notes.

1. शुक्लादीषम—शुक्लोत्पाद्यः दीषः । यदा शुक्लस्थितः दीषः इति शाकपार्थि-  
वादि ; or शुक्लस्य दीषः ; obj. of स्मृत्या ।
2. तद्वै ध्ये'ण—तस्य ध्ये'ण तेन । इतत् । हेतौ श्या ।
3. आश्रयसत्या—आ + श्रस् + शल्ल = fem. ; श्या ; adj to तया (कैकैया) ।
4. बह्वचौरम्—बह्वं चौरं येन तम् इति बहु । चौरम्=काषायवसनम् ।
5. असदृशम्—न सदृशम् योग्यम् आत्मनः इति नञतत् ।
6. शेषाः—उक्ते कर्मणि रमा ।
7. प्रकृतिभिः—प्रजाभिः—अनुक्ते कर्त्तरि श्या ।
8. धिक् प्रलापाः—धिक् इति प्रलापः । ते । सहस्रपा । प्रलापः=निन्दावादः ।  
Same case with शेषाः । or शेषाः इत्यस्य विधेयपदम् ।
9. पात्यन्ते—पत् + णिच् + लट् अन्ते कर्मणि ।

( नेपथ्ये ) उत्सरह अयया ! उत्सरह । [ उत्सरत आर्याः  
उत्सरत ] ।

দেবকুলিকঃ—( বিলোক্য ) অয়ে !

কালি খল্বাগতা দেব্যঃ পুত্রে মোহমুপাগতে ।

হস্তস্পর্শোহি মাতৃণামজলস্য জলাঞ্জলিঃ ॥

Prose.—কালি খলু দেব্যঃ আগতাঃ । হি ( যতঃ ) মোহমুপাগতে পুত্রে মাতৃণাং হস্তস্পর্শোহি অজলস্য জলাঞ্জলিঃ ( ভবিষ্যতি ) ।

Eng.—( Behind the scene or in the dressing-room ) Away or make way, venerable sirs ! away or make way.

Priest.—(Looking) Ho, The queens have reached here in time. The son has fallen in a swoon and the touch of their hands will be like sprinkling of water in absence of the same.

Beng.—( নেপথ্যে ) আর্থ্যেরা এখান হইতে গরিয়া বাউন । ( তাহা দেখিয়া ) দেবকুলিক—দেবীগণ যথা সময়েই আসিয়াছেন । কেননা পুত্র মুচ্ছিত হইয়াছেন, এখন মাতৃগণের হস্তস্পর্শই জলহীন ব্যক্তির পক্ষে জলাঞ্জলির স্থায় কার্য্য করিবে ।

Exp.—‘উত্শরত’ অস্মাত্ স্থানাৎ দূরং চলত । উপযুক্তে एव সময়ে ‘দেব্যঃ রাজ্ঞাঃ আগতাঃ’ তত্ উপস্থিতাঃ । হি যতঃ মোহমুপাগতে পুত্রে মুচ্ছিত্তে খলু भरते ‘মাতৃণাম্ হস্তস্পর্শঃ অজলস্য বারিরহিতস্য জলাঞ্জলিঃ’ জলসেকঃ ভবিষ্যতি ইতি । জলপ্রক্ষেপঃ মুচ্ছিত্তম্ সমাশ্রাশয়তি, পরম্ অত্র জলং বিনা অপি মাতৃণাম্ হস্তস্পর্শেনৈব भरतস্য चेतनासम्पादनं भविष्यति । अतः अत तासाम् हस्तस्पर्श एव जलाञ्जलिस्थानीयो भविष्यति ।

### Notes.

1. পুত্রে—भावे ওমৌ by the rule “यस्य च भावेन भावलक्षणम्” ।
2. হস্তস্পর্শঃ—हस्तेन स्पर्शः इति इतत् or सहसुपा । यदा इतत् । Nom. to भविष्यति &c. understood.
3. অজলস্য—अविद्यमानं জলং यस্য তস্য বহু । জলহীনস্য भरतস্য সম্বন্ধে

इत्यर्थः। Though there was no water near Bharata for his revival, still his mother's touch will act like a palmful of water and will revive him.

4. जलाञ्जलिः—जलस्य अञ्जलिरिति इतत्। Subject complement.

( ततः प्रविशन्ति देव्यः सुमन्त्रश्च )

सुमन्त्रः—इत इतो भवत्यः—

इदं गृहं तत् प्रतिमानृपस्य नः समुच्छ्रयो यस्य स हर्म्यं दुर्लभः।  
अयन्तितैरप्रतिहारिकागतैर्विना प्रणामं पथिकैरुपास्यते ॥१४॥

Prose.—इयं তত্ নঃ প্রতিমানৃপস্য গৃহং যস্য স সমুচ্ছ্রয়ো হর্ম্যং দুর্লভঃ।  
অয়ন্তিতৈঃ অপ্রতিহারিকাগতৈঃ পথিকৈঃ প্রণামং বিনা উপাস্যতে।

Eng. Sumantra—To this side, Madams. This is the house of the images of our kings; its height is hardly equalled by the palace—mansions; wayfarers come here without any restriction and without any permission from the gate-keepers and pay their respects without saluting.

Beng. সুমন্ত্র—দেবীগণ এই দিকে আসুন। এই আমাদের নৃপতিবর্গের প্রতিমাগৃহ। বাহ্যর মত উচ্চতা রাজপ্রাসাদেও দেখা যায় না। এখানে দ্বাররক্ষীর অসুমতি না নিয়েই বিনা বাধায় পথিকগণ প্রবেশ করিয়া প্রণাম না করিয়াও এর উপাসনা ( বা দর্শন ) করিয়া থাকে।

Tika.—‘इदं तत् नः अस्माकम् प्रतिमानृपस्य’ प्रतिमानৃपस्य नृपस्य, पदे आलिखितानाम्, नृपाणाम्, ‘गृहं’ ‘यस्य गृहस्य समुच्छ्रयः’ उच्चता ‘हर्म्यं दुर्लभः’ हर्म्येषु राजप्रासादान्तर्गतेषु भवनेषु अपि दुर्लभः दुष्प्रापः। ‘अयन्तितैः’ अनियन्तितैः ‘अप्रतिहारिकागतैः’ प्रतिहारिकाणां द्वारप्रालानां निर्द्देशम्, विनाऽपि ओल प्रविष्टैः ‘पथिकैः विना प्रणामं’ नमस्कारं विनापि ‘उपास्यते’ सेव्यते। वंशस्थं वृत्तम् ॥

## Notes.

1. प्रतिमादृपस्य—प्रतिमा = प्रतिमूर्तिः । प्रतिमागताः नृपाः इति शाकपार्थि-  
वादि तत् । जातौ एकवचनम् । The Kings remained in the form  
of picture or images (statues) there.

2. समुच्चयः—सम + उद् + चि + अच् । The घञ् of उद् चि is  
specially provided for by the rule “उद्चिप्रयत्नयौतिपूर्वः” । So  
सम + उद् + चि will also take घञ् by the परिभाषा—“प्रत्ययग्रहणे यच्चात्  
स विहितः तस्य च तदन्तस्य च ग्रहणम् ।” Hence समुच्चय with अच् is an  
irregular use here—a शिष्टप्रयोग of Bhasa. Thus Bhattoji says  
“कथं पत्तनान्ताः समुच्चया इति ? बाहुलकात्” । The defence that उद्चि is  
to take घञ् and not समुद्चि also, is not very sound and is  
against the spirit of भाष्य ।

3. हर्म्यदुर्लभः—हर्म्येषु दुर्लभः इति सहसुपा । दुर् + लभ + खल । Pred.  
to समुच्चयः ।

4. अयन्तितैः—यन् ( यन्ति ) + क्त कर्मणि = यन्तितः नियन्तितः checked. न  
यन्तिताः तैः—नञ् समासः । Qual. पथिकैः ।

5. अप्रतिहारिकागतैः—प्रतिहारौ एव इति प्रतिहारिका । स्वार्थे कन्प्रत्ययः ।  
अविद्यमानाः प्रतिहारिकाः यस्मिन् तद् यया तथा इति अप्रतिहारिकम् । adverb  
modifying the verb आगतम् । तादृशम् आगतम् ( आगमनं ) येषां तैः,  
वहुव्रीहिः । तैः । Qual. पथिकैः । यत्र आगमने प्रतिहारिकाः न वर्तन्ते  
इति भावः । यत्र आगमने प्रतिहारिनिर्देशः न प्रतीत्यते इति भावः ।

Remark.—Such is the great-ness of the place that here  
every one is allowed to enter—none is checked—all here enter  
without any restriction i. e. without being stopped by द्वाररक्षी  
as in the case of palaces and harem—here one may pay his  
respects in any way he likes without being compelled to

salute; for these were human images or statues. Thus सुमन्त्र speaks of the difference of this प्रतिमागृह and राजप्रासाद ।

(प्रविश्य अवलोक्य) भवत्यः, न खलु न खलु प्रवेष्टव्यम् ।

अयं हि पतितः कोऽपि वयस्य इव पार्थिवः ।

देवकुलिकः—परशङ्कामलं कर्तुं गच्छतां भरतोच्चयम् ॥ १५ ॥

( निष्क्रान्तः ) ।

Prose. — अयं हि पार्थिव इव कोऽपि वयस्यः पतितः । अलं हि परशङ्काम् कर्तुम् अयं भरतः गच्छताम् ।

Eng. Venerable ladies! do not enter please, do not; a certain youth just like our king, is lying here. ( Upon this the priest said )—Away with your thinking him a stranger, he is Bharat, raise him up. ( Exit ).

Beng.—( प्रवेश करिवा ओ देखिवा ) आपनारा एथाने प्रवेश करिवेन ना । ( केनना ) एथाने ठिक आमादेर राजार छायाई के एकजन बुक पड़िया रहियाछेन । ( देवकुलिक कहिलेन )—ईनि पर-पुरुष एरूप आशङ्का करिवेन ना, ईनि भरत, ईहाके ग्रहण करुन ( उठोलित करुन ) । ( प्रस्थान ) ।

Tika. युष्माभिः अत्र न प्रवेष्टव्यम् । कथम् ? उच्यते—‘अयं हि’ अत्र खलु ‘पार्थिव इव’ अस्माकं राजा दशरथ इव कोऽपि कश्चित् ‘वयस्यः’ यौवनमध्यास्यः जनः पतितः भूमौ तिष्ठति । ( तदाकर्ण्य देवकुलिकः उवाच ) ‘अलं हि परशङ्काम् कर्तुम्’ अयं खलु परपुरुषः इति आशङ्काम् कर्तुम्, ( यतः ) अयं भरतः, ( स तु युष्माभिः ) गच्छताम् उवाच्यताम् । अनात् सुगमम् ।

Notes.

1. न खलु, न खलु—अत्र सम्भ्रमे द्विरुक्तिः । See Sak I—‘न खलु न खलु वाचः’ etc.

2. भवत्यः—plural of भवती ।

3. वयस्स्थः—subj to पतितः । वयसि यौवनमधो तिष्ठति इति वयस्, + स्था + क कर्त्तरि ।

4. परशङ्काम्—परः इति आशङ्का (सन्देहः) सहस्रमुपा । or परस्य शङ्का, इतत् । ताम् । obj to कर्तुम् ; अलं योगे क्वाच् प्रत्ययः व्याकरणे दृश्यते । अत्र तुमुन्प्रत्ययस्तु व्याकरणविरुद्धः किन्तु भासस्य शैली एव ।

5. गृह्यताम्—गृह् + लोट ताम् कर्मणि ।

देव्यः—(सहस्रोपगम्य) हा जाद ! भरद ! [हा जात ! भरत !]

भरतः—( किञ्चित् समाश्रय्य )—आर्य !

सुमन्त्रः—जयतु महा—( इत्यर्धोक्ते सविषादम् ) अहो ! स्वरसादृशम् । मन्ये प्रतिमास्थो महाराजो व्याहरति इति ।

भरतः—अथ मातृणामिदानीं कावस्था ?

देव्यः—जाद ! एसा णो अवत्था । ( अवगुण्ठनमपनयन्ति ) [ जात ! एषा नोऽवस्था ] ।

सुमन्त्रः—भवत्यः, निगृह्यतामुत्कंठा ।

भरतः—( सुमन्त्रं विलोक्य ) सर्वं समुदाचारसन्निकर्षस्तु, मां सूचयति । कञ्चित् तात ! सुमन्त्रो भवान् ननु ।

Eng. The Queen.—( Suddenly approaching ) alas ! my boy ! Bharat !

Bharat.—( Being a little consoled ) venerable sir !

Sumantra.—Victory be to your Majesty ( uttering half a portion only with sorrow ) oh ! how similarity of voice ; meseems His majesty is speaking from his image.

Bhar.—Now what is the condition of my mothers ?

Queens.—My boy ! Such is ours ; ( they remove the veil ),

Sumantra.—Madam ! away with your anxiety.

Bh.—( having eyed Sumantra ) Your acquaintance with all and every item of decorum bespeaks you ( or informs me of your identity ). Are you, then our venerable Sumantra ? [ i. e, I hope you are Sumantra ].

Beng. দেবীগণ—( সহসা নিকটে বাইরা ) হা বৎস ! ভরত ! ভরত—( কিছু আশ্বস্ত হইয়া ) আৰ্য্য ! স্মমন্ত্র—জয় হউক মহা—( অর্ধ মাত্র উচ্চারণ করিয়াই বিবাদ সহকারে ) অহো কি কণ্ঠস্বরের সাদৃশ্য ! মনে হচ্ছে যেন প্রতিমাস্থিত মহারাজই কথা বলছেন । ভরত—এখন আমার মাতৃগণের কি অবস্থা ? দেবীগণ—বৎস ! এই আমাদের অবস্থা । ( অবগুষ্ঠন উন্মোচন করিলেন ) । স্মমন্ত্র—মাননীয়াগণ ! আপনারা উৎকণ্ঠা দূর করুন । ভরত—( স্মমন্ত্রকে দেখিয়া ) ( আপনা কর্তৃক ) সকল প্রকার শিষ্টাচার প্রয়োগই আমাকে ( আপনার পরিচয় ) জানাইয়া দিতেছে । আপনিই কি তবে তাত স্মমন্ত্র ।

Tika. জাত; বৎস: [ তত্‌সম্বোধনং ] । অর্ধমাত্রম্, উচ্চাৰ্য্যং বিবাদ-সহকারিণ আত্ম—‘স্বরসাদৃশ্যম্’ দশরথস্য কণ্ঠস্বরেণ সহ অসাক্ষরবৎস্যা তুল্যতা । ‘আহরতি’ কথয়তি । ‘নিগূহ্যতাম্’ দূরীকৃত্যতাম্ । ‘সর্বসমুদাচর-সন্নিবন্ধঃ’ সৰ্ব্বে যি সমুদাচারা: যদ্ব্যবহারা: তস্য সন্নিবন্ধঃ ভবত: অমিশ্রতা ইতি শ্রাব্যম্ । ‘সূচয়তি’ মাং শ্রাবয়তি । পরিচয়ং তব নিবৃত্তং সুমং’ আহ—তাত সম্বোধনান্ ননু’ নিশ্চিতং সুমং’বীসি । কথিত্ব [ কামপ্রবোধনং ] অর্থায়ম্ । ত্বমিবা সুমং’ ইতি মনীষ ।

### Notes

1. জাত—Vocative of জাত which means বৎস: ।
2. আৰ্য্য—Bharata was still thinking that দেবকুলিক was there and addressed আৰ্য্য to him. But our poet introduces Sumantra and others to increase pathos here.



3. खरसादृश्यम्—खरस्य सादृश्यमिति हतम् ।

4. प्रतिमास्यः—प्रतिमायां तिष्ठति इति प्रतिमा + स्या + क कर्त्तरि ।

Qual. महाराजः ।

5. व्याहरति—वि + आ + ह + लट् तिप् ।

6. निगृह्यताम्—नि + गृह् + लोट् ताम् कर्मणि ।

7. सर्वसमुदाचारसन्निकर्षः—subj. to सूचयति । सर्वे समुदाचाराः (शिष्टाचाराः) इति कर्मधा । तस्य वा तत् सन्निकर्षः (सन्निधिः i. e. उपस्थितिः) इति ऽतत् सहसुपा वा ॥ सम् + नि + कृष् + घञ् ॥ Bharata knew that none but सुमन्त्र, can have knowledge of so much decorum, so from all these समुदाचार Bharata knew him to be सुमन्त्र, surely ; so सर्वसमुदाचार indicated to Bharata that he was सुमन्त्र ।

8. सूचयति—सूचि + लट् तिप् । Bespeaks. ज्ञापयति ।

सुमन्त्रः—कुमार ! अथ किम् । सुमन्त्रोऽस्मि ।

अन्वास्थमानश्चिरजीवदोषैः

कृतघ्नभावेन विडम्ब्यमानः ।

अहं हि तस्मिन् नृपतौ विपन्ने

जीवामि शून्यस्य रथस्य सूतः ॥ १६ ॥

Prose order.—चिरजीवदोषैः अन्वास्थमानः, कृतघ्नभावेन विडम्ब्यमानः तस्मिन् नृपतौ विपन्ने शून्यस्य रथस्य सूतोऽहम् हि जीवामि ।

Eng.—Sumantra—Yes, Sumantra, I am. Full of all demerits common to long life and a victim to ingratitude, I live till now,—I the charioteer of the car left vacant by that king's death.

Beng. श्रवण—हं। आगिरे श्रवण । दीर्घजीवनशून्य रथो गच्छति

एवं कृतव्रता दोग्धे विडम्बित आमि सेहै स्वर्गगत नृपतिर शृणु रथेर  
सारथि एथनओ वैठे आछि ।

Tika.—“अथ किम्”—अहं सुमन्तु, एवास्मि [अव्ययद्वयं स्त्रीकारितवत्ते] ।  
“चिरजीवदोषैः” चिरजीवस्य दीर्घजीवनस्य ये खलु दोषाः शोकदुःखभोगादयः—तैः  
“अन्वास्यामानः” अनुगम्यमानः परियुक्तः इत्यर्थः, ( तथा ) ‘कृतघ्नभावेन’ कृतघ्नस्य  
अकृतघ्नस्य यो भावः तथा अकृतघ्नतया इत्यर्थः, ‘विडम्ब्यमानः’ लक्ष्यमाणः स्त्रियमानः  
इति यावत् । प्रियतमस्यापि दशरथस्य मरणे सति अहं न मृतः अपि तु जीवितः  
इतिव अकृतघ्नता इति बोध्यम् । तादृशः अहम् ‘तस्मिन् नृपतौ दशरथे विपन्ने’ मृते  
सति ‘शून्यस्य दशरथहोतृस्य रथस्य सूतः’ सारथिरहं जीवामि अद्यापि इति ॥  
उपजातिरुक्तः ॥

### Notes.

1. चिरजीवदोषैः—अनुक्ते कर्त्तरि श्या । जीवनम् इति जीव् + घञ् भावे  
= जीवः life. चिरं ( अव्यन्तसंयोगे श्या ) जीवः इति श्यातत् । तस्य दोषः, तै-  
रिति इतत् ।

2. अन्वास्यामानः—अनु + आस + शानच् कर्मणि । संयुज्यमानः ।

3. कृतघ्नभावेन—अनुक्ते कर्मणि श्या । कृतं हन्ति इति कृत + हन् + क  
( मूलविभुजादित्वात् ) । We do not get टक् here though some  
wish it irregularly, for the rule “अमनुष्यकर्त्तृके च” requires the  
कर्त्ता to be other than मनुष्य । Whereas मनुष्य is the कर्त्ता of कृतघ्न  
here. Thus Bhattoji says “कथं कृतघ्न इत्यादि ? मूलविभुजादित्वात्  
सिद्धम्” । As a faithful servant सुमन्तु ought to have died with  
दशरथ । He is कृतघ्नः for he lives even now. तस्य भावः इति इतत् ।

4. विडम्ब्यमानः—वि + डम्ब + शानच् कर्मणि ।

5. नृपतौ—भावे ङमी ।

6. विपन्ने—adj. to नृपतौ । वि + पद् + क्त कर्त्तरि ।

ভরতঃ—হা তাত ! ( উত্থায় ) তাত ! অভিবাদনক্রমসুপ-  
দেষ্টুম্ ( ? উপদিষ্টম্ ) ইচ্ছামি মাতৃণাম্ ।

সুমন্তঃ—বাৎস ! ইয়ং তত্রভবতী রামস্য জননী দেবী  
কৌশল্যা ।

ভরতঃ—অম্ব ! অনপরাধোহমম্ভিবাদয়ে ।

কৌশল্যা—জাদ ! ণিস্সন্দাবোধোহি । [ জাত ! নিঃসন্তাপো  
भव ] ।

ভরতঃ—( আত্মগতম্ ) আক্লুষ্ট ইবাস্ম্যগ্নেন । ( প্রকাশম্ )  
অনুগৃহীতোস্মি । ততস্ততঃ ।

Eng.—Bh.—Alas father ! ( rising up ) Sir ! I want to be  
directed as to the order of saluting my mothers.

Sum.—Yes ; this is Queen Kausalya the mother of  
venerable Ramachandra.

Bh.—Mother ! I am not to be blamed ; I salute thee.

Kausalya.—Away with your ( or be freed from ) repen-  
tence ( or grief ), my son !

Bh.—( within himself ) I seem to have been charged  
( or accused ) by this. ( Aloud ) I deem it a favour ( I have  
been favoured ). Then, what then.

Beng. ভরত—হা তাত ! ( উঠিয়া ) তাত ! আমি মাতৃগণের  
অভিবাদনক্রমবিষয়ে উপদেশ পাইতে ইচ্ছা করি । সু—ভাল ! ইনি  
মাননীয় রামচন্দ্রের জননী দেবী কৌশল্যা । ভ—মাতঃ ! আমি দোষী  
নহি আপনাকে প্রণাম । কৌশল্যা—বৎস ! নিঃসন্তাপ হও । ভরত—  
( স্বগত ) এ কথা দ্বারা আমার প্রতি আক্রোশ প্রকাশ করা হইল  
বলিয়া বোধ হয় । ( প্রকাশে ) অনুগৃহীত হইলাম । তারপর ?

Tika.—‘अभिवादनक्रमम्’—अभिवादनं प्रणामः तस्य क्रमः, तम् । बहुदिनं यावत् भरतः मातुलालये उपितवान् अतः का कौशल्या कावा कैकेयी काच सुमित्रा इति परिज्ञातुम् अचमो भरतः, का आदौ प्रणम्या कावा तत् पश्चादिति क्रमं सुमन्त्रम् पृच्छति । ‘उपदिष्टम्’ [ अथ उपदिष्टम् इत्येव पाठः साधयान् ] । अभिवादनक्रमम् त्वया उपदिष्टम् इच्छामि । उपदिष्टम्, कथितम् = विज्ञापितमिति यावत् । अनपराहः निर्दोषः रामवनवासविषये इत्यर्थः, निःसन्तापः—अनुतापहीनः । रामनिर्वासने आत्मानं निर्दोषम् विदित्वा तव चित्तकेशम् नाशय इत्यर्थः । आक्रुष्टः अभियुक्तः इव इति अहम् उत्प्रेक्षे ।

### Notes.

1. अभिवादनक्रमम्—Objective case ; अभि + वट् + णिच् + लुट् । तस्य क्रमः, तम्— इत्तम् ।

2. उपदिष्टम्—उप + दिश् + क्त कर्मणि । Adj. to अभिवादनक्रमम् । उपदिष्टम् is grammatically wrong here for then the rule “समान-कर्तृकेषु तुमुन्” is violated. So we suggest उपदिष्टम् here. Bharata wants समुदाचार from सुमन्त्र who was like his father and his well-wisher. So he addresses him as तात ।

3. वादम्, अथ किम् = Yes.

4. अनपराहः—न अपराहः इति नञ्त्तम् । अप + राध् + क्त, कर्त्तरि । Bharata declares his innocence in this matter.

5. अभिवादये—अभि + वट् + णिच् + लट् ए ।

6. निःसन्तापः—निरस्तः सन्तापः यस्य सः बहु । Adj. to त्वम् । सम् + तप् + घञ् ।

7. आक्रुष्टः—आ + क्रु श् + क्त कर्मणि । Blamed.

8. इव—उत्प्रेक्षायाम् ।

N. B.—The simple meaning of निःसन्तापः is “freed from repentance or grief”. Knowing thyself innocent, banish grief

from your mind,—this is perhaps the meaning of Kausalya's utterance ; but aggrieved as Bharat was, he takes the word in another sense—the sense being “free from anxiety”, (because there is none to dispute your authority) and thereby he thinks himself accused (or charged) by Kausalya.

সুমন্ত্রঃ—ইয়ং তত্রভবতী লক্ষ্মণস্য জননী দেবী সুমিত্রা ।

ভরতঃ—অম্ব ! লক্ষ্মণেনাতিসম্বিতোহমমিবাদয়ে ।

সুমিত্রা—জাদ ! জসোভাই হোহি । [ জাত ! যশোভাগী  
ভব ] ।

ভরতঃ—অম্ব । ইদং প্রযতিষ্যে । অনুগৃহীতোহস্মি ।  
ততস্ততঃ ।

সুমন্ত্রঃ—ইয়ং তে জননী ।

Eng. Sumantra.—This is the mother of venerable Lakshman, Queen Sumitra.

Bh.—Mother I have been befooled by Lak. I salute thee.

Sumitra—Earn fame my boy.

Bh.—Mother ! I shall try for it ; I have been graced (by you) ; then what then.

Sumantra.—This is your mother.

Beng. সুমন্ত্র—ইনি মাননীয় লক্ষ্মণের জননী সুমিত্রা দেবী । ভরত—মা ! লক্ষ্মণ আমার কঁাকি দিয়া গিয়াছে । আপনাকে প্রণাম ।

সুমিত্রা—বৎস ! যশোভাগী হও । ভরত—মা ! এইরূপই চেষ্টা করিব । অমুগৃহীত হইলাম । তারপর । সুমন্ত্র—ইনি তোমার জননী ।

Tika.—‘অতিসম্বিতঃ’ প্রতারণিতঃ রামসেবাবিষয়ে প্রতারণিতঃ ইত্যর্থঃ । অতিসম্বিতা

प्रतारणम्, सा अस्य ज्ञातः इति इतच् । माम् अयशोभागिन् कृत्वा लक्ष्मणः रामम्  
अरणीऽनुगतः इतिभावः । 'यशोभागोभव' राजाशासनेन त्वम् यशोभाजनं भव ।  
'इदं' वस्तु, यशसः कृति इत्यर्थः । 'प्रयतिष्ये' वीटिष्ये ।

Notes.

1. अतिसन्धिचः—See Tika. अहिमं हितः would have been more  
usual. Lak. accompanied Rama and had the advantage of  
serving him. Thus in this he deceived Bharata.

2. यशोभागी—यशोभागिन्—शब्दः । यशः भजते इति यशम् + भज् + विण्ण् ।  
सुमित्रा also wishes him a prosperous kingdom and reign.

3. अन्व—Vocative case ; "दाजस्वार्थानां ऋस्वः" or "अन्वार्थं नयोर्ऋस्वः"  
इति सूत्रेण सम्बोधने अन्व इति रूपम्, नतु अन्वे ॥ इदम् means the matter  
of acquiring यशम् by proper राजपासन and जीउभातासेवा ॥

4. Remark—सुमन्तु uses देवी before कौशल्या and सुमित्रा but  
not before कैकेयी the जननी of भरत । She was Bharata's जननी  
only by giving birth to him but not his guide as well like  
a good mother. This reflects general apathy of almost all  
the subjects on कैकेयी ।

भरतः—( सरोषमुत्थाय ) आः पापे !

मम मातुश्च मातुश्च मध्यस्था त्वं न शोभसे ।

गङ्गायमुनयोर्मध्ये कुनदीव प्रवेशिता ॥ १७ ॥

Prose order.—मम मातुश्च मातुश्च मध्यस्था त्वम् न शोभसे । ( यतः ) त्वम्  
गङ्गायमुनयोर्मध्ये कुनदीव प्रवेशिता । Or मम मातुश्च मातुश्च मध्यस्था त्वं गङ्गा-  
यमुनयोर्मध्ये प्रवेशिता कुलदीव न शोभसे ।

Eng —Your position between these two mothers of mine  
does not appear well, just like a polluted river, thrust  
between the Ganges and the Jumna.

Beng. गङ्गा ও যমুনার মধ্যে প্রবেশিতা কুনদীর ছায় আমার  
মাতৃবয়ের মধ্যভাগে তোমার (আপনার ?) অবস্থিতি শোভা পায় না।

Tika—मम मातृय कौशल्यायाः (तया) मातृय सुमितायाः मध्यस्था मध्य-  
वर्त्तिनी त्वं गङ्गायमुनयोर्मध्ये गङ्गायास्तथा यमुनायाः अन्तराली प्रवेशिता सन्निवेशिता  
कुनदी कुत्सिता अपवित्रजला नदी, सा इव न शोभसे न राजसे संचरितयो-  
रतयोर्मध्ये खलस्त्रभावायाकृत् अवस्थानम् अयुक्तम् इतिभावः।

### Notes

1. मध्यस्था—मध्य तिष्ठति इति मध्य + स्था + क ; स्त्रियामाप् ।  
Qual. त्वम् ।
2. गङ्गायमुनयोः—गङ्गा च यमुना च तयोरिति इतरतरङ्गः । Here is  
no समाहार as the gender of the two words is the same and the  
rule “विशिष्टलिङ्गी नदीदेशोऽयानाः” does not apply here.
3. प्रवेशिता—प्र + विश् + णिच् + कर्मणि क्त ; fem.
4. कुनदी—कुत्सिता नदी इति प्रादिसमासः । अपवित्रतोया नदी । This  
reflects how lowly Kaikeyi was being villified by all and  
even by her son. See sl. 19.

5. Remark—We have उल्लास before, and here सरीपमुल्लास  
again shows that Bharata did not as yet fully rose up from  
प्रणाम when सुमन्त्र said “इयं ते जननी” ।

कैकेयो—जाद किं मए किदं [ जात किं मया कृतम् ? ]

भरतः—किं कृतमिति वदसि ।

वयमयशसा चौरिणायरो नृपो गृहसृपुत्रना

प्रततरुदितैः कृत्स्नायोधरा मृगैः सह लक्ष्मणः ।

दयिततनयाः शोकेन्तम्बाः स्नुषाध्वपरिश्रमै-

र्धमिति वचसा चोग्रेणात्मा त्वया ननु योजिताः ॥१८॥

Prose order.—ननु त्वया वयमवशसा, आर्याचौरिण, नृपोग्रहसत्त्वना, क्रतुस्त्रा  
अयोध्या प्रततरुदितैः, लज्जणः नृगैः सह, दयिततनताः अम्बाः शोकेन, स्थया अभ-  
यरियमैः आत्मा धिगिति उग्रैश्च वचसा च योजिताः ।

Eng. Kai. — My boy ! What have I done ?

Bh.—You ask what you have done. You have cast  
inglory on me ; put bark-clothing on ( the person of ) of my  
venerable brother ; caused His Majesty's death at home ;  
set the whole city of Ayodhya on incessant wailing ; united  
Lakshman with the wild beasts ; united the son-loving  
mothers with grief ; threw the daughter-in-law in way-  
weariness, and made your own self the target of the inglorious  
( heart-rending ) word "Shame."

Beng. कैकेयी—बंस ! आमि कि करेछि । भ—कि करेछ  
ताई बल्छ ! (तबे शोन) तूमि आमाके अशोभाजन करेछ ; आर्या  
रामछत्रके बङ्गलधारी करेछ ; राजार गृहगृह्य बटाईयाह ; गमथा  
अयोध्या नगराके अविरतक्रन्दनध्वनिर द्वारा परिपूर्ण करियाह ।  
लज्जणके बल्ल पञ्च समीपे पाठाईयाह । पुत्रप्रिय मातृगणेर शोक  
उत्पन्न करियाह ; पुत्रवध् सीताके पथक्लेशे संवृद्ध करियाह आर  
निज्जेके "धिक्" एह उग्रवाक्येर द्वारा बृद्ध करियाह ।

Tika.—ननु भीः सातः, 'त्वया वयम्' अहम् 'अवशसा' कलङ्केन, राजालुत्थाभवती  
जातै बंरुपेण, योजितः । यत् समोपरि सर्वे कलङ्कं निक्षिपन्ति तत्रत्वमेव हेतुरित्यर्थः ।  
'आर्याः' पूजनीयः रामः 'चौरिण' बल्कलीन योजितः । तत्रैव हेतोः रामः बल्कवासः  
परिहितवान् । इच्छावाक्यः इच्छेवयसि वनंगला नृताभवनि किन्तु दृश्यो गृहे  
एवमृतः इति । रामे राजाभारम् न्यस्य राजा वानप्रस्थम् आश्रयितुम् ऐच्छन् तत्र  
विघ्नमुत्पाद्या त्वं गृहे एव तस्य, वने मरणार्हस्य, नृपस्य मृत्युम् विहितवती । 'क्रतुस्त्रा



निखिलं अयोध्या प्रततरुदितैः' सर्वेषाम् एव अविश्रान्तजन्तैः त्वया योजिता ।  
 तव कुकर्माः हेतोः समया नगरं अविरलं रोदिति । लक्ष्मणः मृगैः वन्यपशुभिः  
 सहयोजितः तवैव हेतोः लक्ष्मणोऽधुना वनपशुसहचरः सन् विचरति । 'दयिततनयाः  
 प्रियपुत्राः अम्बा मातरः' कौशल्यामुमिव, शोकेन योजिताः शोकसमन्विता भवन्ति 'तव  
 त्वमेव कारणम् । त्वया पुत्रवधुः सीता अध्वपरित्रसै, मार्गभ्रमणकथैः त्वयायोजिता ।  
 सा मार्गभ्रमणकथं शक्तुमवति । 'आत्मा' तव आत्मा च "धिक्" इति उर्येण घोरैण  
 वचसा योजितः, आत्मानमपि त्वम् धिक्कारभाजनं कृतवती ॥ हरिणीवृत्तम् ।

## Notes.

1. त्वया—प्रयोजककथा ; originally अयशः आत्मानं युनक्ति becomes  
 in णिच्—त्वम् अयशसा आत्मानं योजयसि । In Voice Ch. it becomes  
 त्वया अयशसा आत्मा योजितः &c.

2. अयशसा—प्रयोजक कर्त्तरि तृतीया । एवं सर्वत्र बोध्यम् ।

3. चौरैश्च—वल्कलेन । (Bark-clothing) .

4. गृह्णन् त्वना—गृह्णन् त्वत्सुतेन इति सहसुपा ।

5. प्रतत-रुदितैः—प्रततम् रुदितम् तैरिति कर्मधा । प्र + तन् + क्त कर्त्तरि ;  
 रुद + क्त भावे ।

6. दयिततनयाः—adj. to अम्बाः । दयिताः प्रियाः तनयाः यासां ताः, बहु ।

7. त्वया—पुत्रवधुः । Refers to Sita.

8. अध्व-परित्रसैः—अध्वजः ( लक्षणाया अध्वगमनजः ) परित्रसः इति शाक-  
 पार्थिवादौ । Or अध्वनः परित्रसः, इतत् । तैः ।

9. धिगिति—धिक् + इति । A सुप्-सुपा compound.

10. उर्येण—adj. to वचसा ।

11. योजिताः—युज् + णिच् + क्त कर्मणि । It qualifies वयम्, आर्याः,  
 नृपः, अयोध्या, लक्ष्मणः, अम्बाः, त्वया, and आत्मा । And hence it is used  
 in the plural ; As there is no neuter noun—so the masculine

gender predominates and the word योजिताः has been used in the masculine.

12. Remark—Your single ill-conceived step has led to so many evils all around. For your sake all suffers, even I. You are पापा ( पाप + अच् मत्वर्थेय अर्श आदि ) and like a कुनदी not fit to stand on equal status with कौशल्या or सुमित्रा । Yet you ask “मया किं कृतम्” । Your heinous work has brought infamy on me as well. Comp. “पाव्यन्ते धिक्प्रलापाः”—ante. Bharata was so angry that even now he did not bow down to his mother.

कौशल्या—जाद ! सव्वसमुदाचारमज्भत्थो किं ण वन्दसि मातरम् । [ जात ! सर्वसमुदाचारमधस्थः किं न वन्दसे मातरम् ] ।

भरतः—मातरमिति ! अस्व ! त्वमेव मे माता । अस्व ! त्वाम् अभिवादये ।

कौशल्या—णहि णहि । इअं दे जणणी । [ नहि नहि । इयं ते जननी ] ।

भरतः—आसीत् पुरा नतु इदानीम् । पश्यतु भवती ।

Eng. Kausalya.—My boy ! You obey the rules of courtesy ( decorum ) ; then why don't you pay respects to your mother ?

Bh.—To my mother ? Mother ! Thou art my mother ; I salute thee.

K.—No—no ! this is your mother.

Bh.—Yes ! Formerly she was ; but not now ; see mother—

Beng. কো—বৎস ! তুমি সকল প্রকার শিষ্টাচারই পালন করিয়া থাক তবে তোমার মাতৃদেবীর বন্দনা করিতেছনা কেন ? ভরত—মাতৃদেবী কে ? মা তুমিই আমার মা । তোমাকে প্রণাম, মা । কো—না না, ইনিই তোমার জননী । ভরত—পূর্বে ছিলেন বটে কিন্তু এখন নহেন । আপনি দেখুন—

Tika.—‘সর্বসমুদাচারমধ্যস্থঃ’—সর্বেষাম্ সমুদাচারানাম্ শিষ্টাচারানাম্ মধ্যস্থঃ মধ্যমবস্থায়া, তेषাং পরিপালনে রতঃ ইত্যর্থঃ । স্বয়ম্ আচারপালনকারী কথং মাতরং ন বন্দসে । অন্যত্ সুগমম্ ॥

### Notes

1. সর্বসমুদাচারমধ্যস্থঃ—adj. to তম্ । সম্ + উদ্ + আ + চৰ্ + ঘञ্ ; সর্বো সমুদাচারাঃ ইতি কর্মধা । তেষাং মধ্যস্থ ইতি দ্বিত্ব । মধ্য তিষ্ঠতি ইতি মধ্য + স্থা + ক কচঁরি ; উপপদত্ব ।

2. অম্ব—Vocative of অম্বা । You are my real mother, but Kaikeyi is my জননী and that is a past action now. So she is to me an অমাতা now.

ত্বজ্জা স্নেহং শীলসংক্রান্তদোষৈঃ

পুত্রাস্তাবন্নন্বপুত্রাঃ ক্রিয়ন্তে ।

লোকেঽপূৰ্ব্বং স্থাপয়ামিষ ধর্মং

ভর্তৃদোহাদস্তু মাতাপ্যমাতা ॥ ১৫ ॥

Prose order.—ননু শীলসংক্রান্তদোষৈঃ স্নেহং ত্বজ্জা পুত্রাঃ তাবন্ অপুত্রাঃ ক্রিয়ন্তে । এষোঽহং লোকে ঽপূৰ্ব্বং ধর্মং স্থাপয়ামি—মাতাপি ভর্তৃদোহান্ অমাতাঽস্তু ।

Eng.—Sons are rendered unworthy by mothers whose characters become infested by flaws (or defects) and thereby who give up their (inborn) affection. Now I am going to establish a new order or dispensation that—even a mother will turn out into no-mother if she go against her husband.

Beng.—স্বভাবে দোষ সংক্রমিত হওয়ার (মাতৃগণ), দেহ ত্যাগ করিয়া পুত্রকেও অপূত্র করিয়া তোলেন। আমি সংসারে এক অপূত্র (অভূতপূত্র, নূতন) ধর্ম স্থাপন করিব—বে মাতা স্বামিত্রোহ করিলে অমাতা হইবেন—(অর্থাৎ স্বার্থ মাতা বলিয়া গণ্য হইবেন না)।

Tika.—ননু কি 'অশীলসংক্রান্তদোষৈঃ' শীল স্বভাবে সংক্রান্তা অসৎসজ্জাত অসম্মল্লগায়বৎত্বা উপাগতা: যৈ দোষা: নীচতাযয়: তৈরৈব কারণৈ: 'স্নেহম্ পুত্রপ্রীতি' ত্যক্তা' বিভ্রায় (মাতৃभि:) পুত্রা: एष তনয়া: তাবত্ অপুত্রা: क्रियन्ते, आत्म-দোষান্ পুত্রেষু সংক্রময়্য তান্ হেয়ান্ অতএব পুত্রসংজ্ঞায়া: অযোগ্যান্ एव क्रियन्ते। যদ্যমাতর: স্বভাবসংক্রমিতদোষত্বাৎ পুত্রেষু স্নেহহীনা: সত্য: তান্ পুত্রান্ অপুত্রান্ কুৰ্হন্তি, एते नै पुत्रा एतेषां गौरवं मया रक्षणीयम् इत्यपि विवेचनान् न कुर्वन्ति तान् च उपेक्षन्ते। পুত্র স্নেহহীনা: সত্য: তা: পুত্রৈ: सह सम्पर्कं परित्यज्य असत्-पथचारिण्य: भवन्ति। कथम्? तासाम् स्वभावे दोषसंक्रमणात् इति भाव:। एष: अधुना 'बह' लोके संसारे अपूर्वम् अभूतपूर्वम् अतएव नूतनम् धर्म' स्थापयामि स्थापयिष्यामि; नवविधानस्य प्रतिष्ठां करिष्यामि। ननु क: स नूतनधर्म: ? ( एष: स:—यत् ) 'मातापि' स्वर्गादपि गरीयसी जननी अपि का कथा अन्येसाम् नारोयाम् 'भर्तृद्रोहात्', स्वामिविरोधात् माता चैत् स्वपतेर्विरुद्धाचारिणी तर्हि इत्यर्थ: अमाता अप्रशस्ता जननी अतएव पूजाया: अनर्हा इति अस्तु भवतु। सर्वथा पूजाभाजनमपि जननी यदि स्वामिद्रोहिणी स्यात् तर्हि सा कदापि पूजाभागिनी न भविष्यति इत्यर्थ:।

Notes.

1. শীলসংক্রান্তদোষৈঃ—শীল স্বভাবে সংক্রান্তা ইতি শীলসংক্রান্তা: সহসুপা। সম্ + ক্রম্ + ক্ত। তাড়না: দোষা: তৈরিতি কর্মধা। হেতী ইয়া। That is, the flaw which is acquired by mothers through contact with others &c. The exp. here as "sons are disowned for faults which they catch from bad company" of Mr. Shastri and Prof. Devadhar is not sound. Or—উপলব্ধে ইয়া। দোষৈ: উপলব্ধি-তামি: মাতৃभि:।

2. अपुत्राः—अप्रशस्ताः पुत्राः इति नञ् तत् । यद्वा पुत्रेभ्यः अन्ये इति नञ् तत् । मातरं प्रति पुत्राणां यादृशः सम्पर्कः तादृशः खलुः नान्येषाम् । परम् एते पुत्राः मातृदोषात् माया सह पुत्रोचितस्नेहसम्पर्करहिताः क्रियन्ते अतएव ते अपुत्राः पुत्रेभ्यः अन्ये इव कृताः ।

3. अपूर्वम्—न पूर्वं इति नञ् तत् ; यद्वा अविद्यमानं पूर्वं यस्य तमिति बहु ।  
Adj. to धर्मम् ।

4. स्थापयामि—स्था + णिच् + लट् मि । भविष्यत्सामीप्ये लट् ।

5. भर्तृद्रोहात्—भर्तुः द्रोहः इति इतत् ; यद्वा भर्तृरिद्रोह इति सुप् सुपा । इत्येव पक्षः साधीयान् । तस्मात्—हेतौ प्रसी ।

6. अमाता—अप्रशस्ता माता—यद्वा मातुरन्या । भर्तृद्रोहवशात् मातुरन्या इव इत्यर्थः । नञ् तत् । Thus she being my अमाता, I have not bowed her down.

कैकेयी—जाद ! महाराअस्म सच्चवअणं रक्खन्तीए मए तह उत्तं ।

[ जात ! महाराजस्य सत्यवचनं रक्षन्त्या मया तथोक्तम् ] ।

भरतः—किमिति किमिति ।

कैकेयी—पुत्तओ मे राअा होदु त्ति । [ पुत्रको मे राजा भवतु इति ] ।

भरतः—अथ स इदानीमाय्योऽपि भवत्याः कः ।

Eng.—Kai.—My boy, in order to preserve the promise of the King, I said that.

Bh.—What ! What !

K.—See "Let my son be king"—this I said.

Bh.—Well, who is our 'venerable brother to you ! (or What is the relation of yours with that venerable brother of ours).

Beng.—কৈকেয়ী । বৎস ! মহারাজের সত্যরক্ষায় উত্তম হইয়াই আমি ঐরূপ বলিয়াছিলাম । ভরত—কি ? কি ? কৈকেয়ী—আমার পুত্র রাজা হউক—এইরূপ । ভরত—আচ্ছা সেই পুজনীয় (রাম) আপনায় কে হন ?

Tika.—সত্যবচনম্ সত্যপ্রতিজ্ঞাম্ সত্যাকীকারম্ রচন্যা পালয়ন্ত্যা—মহারাজেন যত্ মল্লং প্রতিশ্রুতং তত্ যথা সত্যং স্মাত্ তদেব কুৰ্ব্ন্ত্যা । অথ ইদানীম্ ইত্যাদি—‘ননু যৌ মে আৰ্য্যঃ জ্যেষ্ঠভ্রাতা রামঃ কিং সঃ তব পুত্রো ন’ ভবতি ইতি কথয় মে ।

Notes.

1. সত্যবচনম্—obj. to রচন্যা । সত্যং বচনমিতি কর্মধা ।

2. রচন্যা—২চ্ + শত্ fem. তৃতীয়া । “লচৎস্থলী: ক্রিয়ায়াঃ” ইতি দ্বিতী শত্ । In order to preserve, to keep in tact. Qual নয়া । Kaikeyi tries to support her position in vain before Bharata.

পিতৃমৈ নীরসঃ পুত্রো ন ক্রমেণাভিষিচ্যতে ।

• দয়িতা ভ্রাতরো ন সুয়ঃ প্রকৃতীনাং ন রোচতে ॥ ২০ ॥

Prose order.—(স কিং) পিতৃমৈ নীরসঃ পুত্রো ন ? (কিম্) ক্রমেণ ন অভিষিচ্যতে ? (কিং তস্মৈ) ভ্রাতরো দয়িতাঃ ন সুয়ঃ ? (কিং স) প্রকৃতীনাং ন রোচতে ।

Eng.—Is he not the legitimate son of our father ? Does not coronation concern (him) the senior only ? (Does not coronation take place in order of seniority ?). Are not the brothers dear to him ? Is he not popular with the subjects ?

Beng.—তিনি পিতার ঔরসপুত্র নন ? অভিষেক কি জ্যেষ্ঠক্রমে হয় না ? ভ্রাতৃগণকে কি তিনি ভালবাসেন না ? প্রজাগণের কি তিনি বনোন্মত্ত নহেন ?

Tika.—किं स रामः मे नमः पितुर्दशरथस्य औरसः पुत्रः न ? सर्वथैव रामः दशरथस्य औरसः पुत्रः, ननु जारजः, नवाचैवजो । अतः तस्य अभिषेकः युक्तः आसीत् । ( ननु भवान् अपि औरसः पुत्रः तर्हि कथं राम एव राजाभाक् ? इत्यस्य उत्तरं पठति—) 'किं क्रमेण जिष्ठक्रमेण न अभिषिच्यते' पुत्रः रामो इति उक्तकर्म । ननु स एव अस्माकं जिष्ठः । अभिषेकविषये आदौ जिष्ठस्य अधिकारः—तस्य तत्र अयोग्यत्वम् स्यात् तर्ह्येव अन्यस्य अधिकारी जायते यतः जिष्ठक्रमेण अभिषेको भवति ; अतः तस्यैव अभिषेको युक्तः आसीत् । ( ननु तस्य भ्रातृद्वेषित्वात् अनधिकार इति चेत् उच्यते )—किं स भ्रातृणाम् अस्माकं दयितः प्रियः न भवति ? अपितु 'भ्रातरः दयिताः' प्रियाः एव सुतः । अतः भ्रातृप्रियस्य तस्मात् अभिषेकः युक्तः आसीत् । ( ननु प्रजाभिः तस्य अभिषेकः नानुमतः इति चेत् )—किं स प्रकृतीनां प्रकृतिभ्यः प्रजाभ्यः इत्यर्थः न रोचते ? किं प्रजाभिः सोऽभिमतः नासीत् ? अपि तु आसीदेव । अतः सर्वथैव तस्य अभिषेको युक्तः आसीत् । अपितु स तत्र पुत्र-स्थानाधिकारी, तेन तस्य अभिषेके कुतः सत्यभ्रंशः ?

### Notes

N. B. — Here Bharata states the potent reasons for his i.e., राम's राजाभिषेक ।

1. औरसः—उरस् + अण् । वीर्यजातः । Qual. पुत्रः ।
2. अभिषिच्यते—अभि + सिच् + कर्मणि लट्ते ।
3. क्रमेण—प्रकृत्यादित्वात् तृतीया । वा हेतौ श्या । करणे श्या also suits us here.

4. दयिताः—दय + कर्मणि क्त । Plural. Pred to भ्रातरः ।

5. प्रकृतीनां—सम्बन्धसामान्ये द्वितीया । प्रकृतिभ्यः इत्येव व्याकरणसम्मतम्, "रुच्ययानां प्रीयमाणः" इति सूत्रेण ।

कैकेयी—जाद ! सुकलुब्धा ण्णु पुच्छिदव्वा । [ जात ! शुक्कलुब्धा ननु प्रष्टव्या ] ?

Eng. — My boy : She is not to be taken to task who has coveted her dues.

Beng.—ब९९ ! शुक्लकलुब्धा किङ्काणा करा वा अनुयोग दे०रा कि उचित ? अर्था उचित न० ।

Tika.—‘शुक्लकलुब्धा’—शुक्ले कलुब्धा इति सुप्सुपा । मध्यं दीयं शुक्लकम् लब्धम् एव अहं खलु ईदृशम् कृतवती । शुक्ले अदये स्थिते राज्ञः दोषः प्रसज्यते इति शुक्लभङ्गदोषं स्मृत्वा अहं शुक्लकम् कामयमाना एवमाचरितवती । अतो न मे कश्चिद्दोषः [ “सम्भावितस्य चाकीर्तिर्मरणादतिरिच्यते” इति ] अतः एवंविधा अहम् “प्रष्टव्या ननु” नैव प्रष्टव्या इत्यर्थः ।

Remark—Kaikeyi admits शुक्लकलुब्धता on her part ; and further she says that such शुक्लकलुब्धता on a woman’s part is not to be questioned ; moreover she stuck to this शुक्लकलुब्धता to save दशरथ from सत्यापलाप and not out of राजालोभ proper । So she says — she has no fault in this, only destiny prevailed and compelled her to take this step. Such explanation for her दोषशून्यता is in keeping with her saying in Act VI. Comp. “कैकेयो—जात एतन्निमित्तमपराधे मां निक्षिप्य पुत्रको रामो वनं प्रेषितः । न खलु राजालोभेन” ।

भरतः—

वल्कलैर्हृतराजश्रीः पदातिः सह भार्यया ।

वनवासं त्वयाञ्जसः शुक्लकेश्चेतदुदाहृतम् ॥ २१ ॥

Prose order.—त्वया वल्कलैः हृतराजश्रीः पदातिः भार्ययासह वनवासम् आञ्जसः । एतदपि शुक्लकेशो उदाहृतम् ?

Eng.—You ordered him to go on exile with his wife on bare foot—being deprived of his royal fortune and putting on bark-clothing ; was it a condition of the agreement ?



Beng.—राजलक्ष्मी इहेते बिछूत एवंग दङ्गलबुङ्ग इहेया पदब्रजे  
 भार्यागह वनवास गमन ठुमि आञ्जा करियाछिले एओ कि शुक  
 निर्दिष्टे छिन ?

Tika.—‘त्वया’ ‘बल्कलैः’ बल्कवाससा उपलक्षितः ‘हृतराजश्रीः’ हृता  
 शुल्कग्रहणव्यपदेशेन आत्मसातृकता राजश्रीः राजलक्ष्मीः यस्य स रामचन्द्रः पदातिः  
 पादचारी सन् भार्याया सीतयासह वनवासं वनगमनं आज्ञप्तः आदिष्टः। हे मातृत्वं  
 बल्कवाससा उपलक्षितम् हृतराजलक्ष्मीकम् पादचारिणं रामचन्द्रम्सीतया सार्धम्  
 वनवासम् आज्ञप्तवती। किम् एतदपि ईदृशी अपि शुल्के पणे उदाहृतम् निर्दिष्टम्  
 आसीत् ? किं पणे एतदपि स्वीकृतम् आसीत् यत् अपहृतराजश्रीश्रेयण परिहित-  
 बल्कलेन रामचन्द्रेण सीतया सह पञ्चाम् एव वनं गन्तव्यम् ?

#### Notes.

1. त्वया—अनक्ते कर्त्तरि तृतीया।
2. बल्कलैः—करणे तृतीया। करण of हृत। Or उपलक्षणे तृतीया।
3. हृतराजश्रीः—राज्ञः श्रीरिति इतत्। हृता राजश्रीर्धस्य स इति बहु।  
 कप् after श्री (wh. is not नदीसञ्ज्ञक) final in a बहु, may or may  
 not come. Comp. “सुन्दरश्री and पुष्पाश्रीक” in Uttara &c.

4. पदातिः—adj. to रामचन्द्रः understood. पादेन अततिगच्छति  
 इति पाद + अत + इष् or इञ् (acc. to some) = पद + अत + इ = पदाति।  
 See the rule “पादस्य पदाज्यातिगोपहतेषु”।

5. वनवासम्—retained object to आज्ञप्तः। प्रयोज्य कर्म। त्वं रामं  
 वनवासम् आज्ञप्तयसि इति कर्त्तृवाच्य वाक्यम् = त्वया रामः वनवासमाज्ञप्तः।

6. आज्ञप्तः—आ + जप् + णिच् + क्त। आज्ञपित also.

7. उदाहृतम्—उद् + आ + हृ + कर्मणि क्त। Thus Bharata imputes  
 blame on कैकेयी in spite of her trying to get rid of it.

कैकेयी—जाद ! देशकाले णिवेदेमि । [ जात ! देशकाले  
 निवेदयामि ] ।

Eng.—My boy ! You will know ( or be informed of ) everything in proper place and time.

Beng.—টেকেরী—বৎস ! যথাস্থানে ও যথাসময়ে তোমায় সব জানাইব ।

Exp.—जात ! बत्स ! देशकाले उपयुक्ते देशे यद्योचिते च काले निवेदयामि तुभ्यं सर्वं मेव कथयिष्यामि ।

### Notes

1. देशकाले—Locative ; देशसहितः काल इति शाकपाथि वादितुं तस्मिन् । देशे—यद्योचितस्थाने । काले—उपयुक्ते समये । Comp.—“अदेशकालेः प्रतीहारस्व”—Swapna VI.

2. निवेदयामि—नि + विद् + शिच् + लट्, सिप् । भविष्यत्सामीप्ये लट् ।  
i. e. वर्त्तमानसामीप्ये भविष्यदर्थे लट् ।

Remark.—Thus Kaikeyi reserves her right to absolve herself in time. And this she will do in Act VI., referred to above. She knows that demonstration at this hot moment will be of no avail.

भरतः—

अयशसि यदि लोभः कीर्त्तयित्वा किमस्मान्

किमु नृपफलतर्षः किं नरेन्द्रो न दद्यात् ।

अथ तु नृपतिमातेतेष्वपदस्तु वेष्टो

वदतु भवति ! सत्यं किं तवाय्यो न पुत्रः ॥ २२ ॥

Prose order.—यदि अयशसि ( तव ) लोभः, ( तर्हि ) अस्मान् कीर्त्तयित्वा किम् ? नृपफलतर्षः किम् ? नरेन्द्रः किं ( तत् ) न दद्यात् । अथ तु नृपतिमाता सत्यं किं तवाय्यो न पुत्रः, इति भवति, किम् आर्यस्तव पुत्रः न ।

Eng.—Had you greed for infamy, then what was the use of taking (or what for did you take) my name along with it? Had you coveted the kingship; would not the king have given it to you? Or were the appellation Queen-mother desired by you, then please tell Ho mother! Is not he our venerable brother your son?

Beng.—যদি অবশেষেই (কলঙ্কেই) তোমার লোভ ছিল—তবে আমার নাম তার সঙ্গে উচ্চারণ করিবার কি প্রয়োজন ছিল? রাজ্যফলে তোমার তৃষ্ণাই যদি হয়েছিল, তবে কি রাজা তা তোমাকে দিতেন না? আর “রাজমাতা” এই শব্দটাই যদি তোমার কাম্য ছিল—তবে হে মাননীয়ে, সত্য করিয়া বলুন ত সেই আর্থ্য কি আপনার পুত্র নন।

Tika.—যদি ‘অয়শসি’ কলঙ্কে (তব) লোভ: (তর্হি) অস্মান্ মাম্ মম নাম ইত্যর্থ: ‘কীর্তয়িত্বা ভব্চার্য্য কিম্’ অলম্? ননু যদি কলঙ্কম্ অর্জয়িতুম্ তব ইচ্ছা আসীত্ তর্হি “মম পুত্রো ভরত: রাজা ভবতু” ইতি মম নাম ত্বং কথং গৃহীতবতী? ‘নৃপফলতর্প:’ নৃপস্য রাজ: রাজা ইতি সংজ্ঞায়া: ইত্যর্থ: যন্ ফলং রাজা-লামরূপম্ তব তর্প: দৃষ্টা কিসু কিং তব আসীত্? (তর্হি তদেব ত্বয়া সুস্পষ্টং কথনীয়ম্ আসীত্; তথা সতি—) নরেন্দ্র: নরপতির্দশরথ: কিং (তত্ রাজ্যফলম্) ন দদ্যাৎ তুম্বমিতি শেধ:। অপি তু তব রাজালামতৃপা বিদিত্বা অবশ্যমেব তুম্বম্ রাজা দদ্যাৎ। অথ তু অথবা “নৃপতিমাতা” রাজমাতা ইতি এষ: শব্দ: এবম্মকারম্ অভিধানম্ তব দৃষ্ট: মজ্জিত: (আসীত্), ননু ভরতস্য অভিধে কৈ সতি অহং রাজমাতা ভবিষ্যমীতি রাজমাতা-সংজ্ঞালামস্তবকাঙ্ক্ষিত আসীত্ চেত্ তর্হি সত্যং যদার্থং বদতু কথয়তু হৈ ভবতি মাননীয়ে, কিম্ আর্থ্য: রামচন্দ্র: তব পুত্র: ন? ননু রামস্য রাজ্য-অভিধে কৈ কিং তব রাজমাতাসংজ্ঞামিলাপ্ন: চরিতার্থ: নাভবিষ্যত্? অপি তু অবশ্যমেব ভবিষ্যত্, যত স তৈ পদস্থানীয় এব। মালিনীহন্তম্।

Notes

1. अयशसि—यशसः अन्यदिति नञतत् । यद्वा यशोविरोधि इति अयशः—कलङ्कः । नञतत् । तव । अधिकरणे ङी ।
2. कीर्त्तयित्वा—कृत + क्ताच् । कृत संशब्दने इति धातो लटि कीर्त्तयति । “अलं खल्वोः...प्राचाम् क्ता” इति अलमर्थे प्रयुक्तस्य किम् इत्यस्ययोगे क्ताच् । This is a peculiar use in Bhasa's writings. See ante.
3. नृपफलतर्षः—subj to आसीत् understood नृपस्यफलम् इतत् । तव तर्षः सुप्सुपा । वृष् + घञ् = तर्षः ।
4. नरेन्द्रः—नराणाम् नरेषु वा इन्द्रः इति इतत् or सुप्सुपा । यद्वा नरः इन्द्रः इव इति उपमितसमासः ।
5. दद्यात्—दा + विधिलिङ् ( सन्भावनायाम् ) यात् ।
6. नृपतिमाता—नृणाम् पतिरिति इतत् । तस्य मातेति इतत् । “इति”—इति अव्यययोगे १मा by the rule “कचिन्निपातेनाभिधानम्” ।
7. शब्दः—उक्ते कर्मणि १मा ।
8. तव—कर्त्तरि इष्टौ by the rule “क्तस्य च वर्त्तमाने” ।
9. इष्टः—इष् + क्त वर्त्तमाने by the rule मतिबुद्धिपूजार्थेभ्यः ।
10. भवति—vocative case of भवती = fem. of भवत् ( you ).
11. वदतु—वद् + लोट तु । Here भरत's सौभाग्य and अभिन्नता with Rama is clearly manifest.

कष्टं कृतं भवत्या—

त्वया राजैर्यिष्या नृपतिरसुभिर्नैवगणितः

सुतं जेष्टं च त्वं ब्रजवनमिति प्रेषितवती ।

न शौर्णम् यद् दृष्ट्वा जनकतनयां वल्कलवती—

महोधात्रा सृष्टं भवति हृदयं वजूकठिनम् ॥२३॥

Prose order.—राजैर्यिष्या त्वया नृपतिः असुभिः नैवगणितः । त्वम् वनं ब्रज

इति ज्येष्ठं सुतं ( वनं ) प्रेषितवती । अहो भवति, धावा ( तव ) हृदयं वज्रकठिनं  
सृष्टं यत् ( हृदयं ) जनकतनयां वल्कलवतीं दृष्ट्वा न शीर्षम् ।

Eng. What a heart-rending act you have done ; being greedy of the kingdom you did not take even the life of the king into consideration. You have sent the eldest son to the forest saying "you go to the forest." Alas ! mother ! the creator has created ( or made ) you heart as hard as the thunder-bolt the heart that has not been torn (asunder) even seeing the daughter of Janaka, clad in bark-clothing.

Beng.—तुमि कठिन कार्याई करिग्राह । राज्यालाभेछू ह्ये तुमि  
राज्यार जीवनकेओ गण्य कर नाई । “बने याओ” बलिया ज्येष्ठपुत्रके  
पाठाईग्राह । हाय, बिधाता तोमार हृदय वज्रतुल्या कठिन करिग्राई  
सृष्टि करिग्राहेन—( ताई ) उहा जनकनन्दिनीके बङ्गल परिधान करिते  
देखिग्राओ विनीर्ण ह्य नाई ।

Tika.—‘कष्ट’ कठिन ( वस्तु ) कृतम् आचरितम् भवत्या ! ननु तत् कीदृशम् ?  
उच्यते—राज्यं विद्या राज्ञां कामयमानया त्वया असुभिः प्राणैरपि न गणितः न  
चिन्तितः । राज्ञोऽनुमत्यं प्रदत्ते सति राजा प्राणान् त्यज्जाति इत्यपि विवेचना त्वया न  
कृता । ( इति पुनः ) त्वम् वनं व्रज गच्छ ( इति उक्त्वा ) ज्येष्ठं ( पुत्रम् रामं ) वनं प्रेषितवती  
प्रेषितवती । अहो भवति, ‘धावा मृदा ( तव ) हृदयं वज्रकठिनं’ कुलिशकटोरं  
सृष्टं निर्मितम् —( कथं तत् जानासि ? ) यत् ( ते ) हृदयम् जनकतनयाम् वल्कल-  
वतीं वल्कवाससा आहतदेहां दृष्ट्वा न शीर्षम् न भिन्नम् न विदीर्णम् । यतः ते हृदयं  
राजवधून् सीताम् वल्कलचारिणीं दृष्ट्वाऽपि न विदीर्णम् ततो मन्ये—ते हृदयं विधात्रा  
वज्रतुल्यामेव कठोरम् कृतम् ।

### Notes.

1. कष्टम्—उक्तं कर्मणि १मा ।
2. राज्यं विद्या—राज्यम् एषितुम् शीलम् यस्याः सा इति राज्ञा + इष् + णिन् ;  
fem डीप् ; ३या । Qual त्वया ।

3. असुभिः—always plural. करणे वा प्रकृत्यादि तृतीया । Some here construe as असुभिः, विसृज्यमानः or वियुक्तः नृपतिः न गणितः ; but it does not seem better, so we prefer the former construction.

4. गणितः—गण + क्त कर्मणि ।

5. जेष्ठं सुतम्—प्रशस्त्र + इष्ट ; obj to प्रेषितवती ।

6. प्रेषितवती—प्र + इष् + णिच् + क्तवतु fem.

7. जनकतनयाम्—obj to दृष्टा ; जनकस्य तनया ताम्, इतत् ।

8. बल्ललवतीम्—बल्ललमस्या ङिति इति बल्लल + वतुप् ; fem.

9. शीर्णम्—शृ + क्त कर्त्तरि । Pred. to हृदयम् ।

10. वज्र कठिनम्—इति उपमानसमास by the rule “उपमानानि सामान्य-वचनैः” । Qual. हृदयम् ।

11. सष्टम्—सृज् + क्त कर्मणि ।

**सुमन्त्रः—कुमार ! ततो वशिष्ठवामदेवौ सहप्रकृतिभि-  
रभिषेकं पुरस्कृत्य भवन्तम् प्रतुष्टतो विज्ञापयतः—**

Eng.—Prince ! here are Vasistha and Vamadeva along with the subjects, come to receive you with the materials of coronation and they now inform you.

Beng.—कुमार ! এই যে মহর্ষি বশিষ্ঠ ও বামদেব প্রজাবৃন্দের সঙ্গে অভিষেক দ্রব্যাদিসহ প্রত্যাগত হইয়া আপনাকে জানাইতেছেন ।

Exp.—कुमार ! युवराज ! प्रकृतिभिः प्रजाभिः सह अभिषेकम् अभिषेकीपयीनिनः द्रव्यान् पुरस्कृत्य आदाय प्रत्युदगतौ सभाजयन्तौ अभ्यर्चयन्तौ इति यावत् विज्ञापयतः निवेदयतः ।

### Notes.

1. वशिष्ठवामदेवौ—वशिष्ठस्य वामदेवस्य तौ इन्द्रसमासः ।

2. पुरस्कृत्य—पुरस् + क्त + लाप् ।

3. प्रत्यु दृश्यतौ—प्रति + उद् + गम + क्त ।

4. विज्ञापयतः—वि + ज्ञा + णिच् + लट् + तस् ।

गोपहीना यथा गावो विलयं यान्तप्रपालिताः ।

एवं नृपतिहीना हि विलयं यान्ति वै प्रजाः ॥२४॥

Prose.—यथा गोपहीनाः गावः अपालिताः विलयं यान्ति एवं हि वै नृपति-  
हीनाः प्रजा विलयं यान्ति ।

Eng. Just as cows perish not being protected for want of a cowherd, so do the subjects without a king.

Beng.—येरूप गोपान्कहीन गो, पालनेर अभावे क्षंसप्राप्त  
इय—सेहेरूप नृपतिशून्य प्रजाओ विनष्टे इहेय याय ।

Tika.—यथा यादृशं गोपहीनाः गौरचकशून्याः गावः अपालिता अरक्षिताः सन्तः  
विलयं विनाशं यान्ति । एवं इत्यम् हि नूनं वै नृपतिहीना भूपरहिताः प्रजाः  
विलयं यान्ति ।

### Notes

1. गोपहीनाः—गोपेन हीनाः, इति शतम् ।
2. अपालिताः—न पालिताः इति नञ् तत् । पा + णिच् + क्त कर्मणि ।  
पाति—( simple form ) पालयति ( causative ).
3. विलयम्—obj to यान्ति । वि + लौ + अच् ।
4. नृपतिहीनाः—नृपतिना हीनाः इति शतम् । This shows—Bhasa  
supported monarchical form of government during his time.

भरतः—अनुगच्छन्तु मां प्रकृतयः ।

सुमन्त्रः—अभिषेकं विसृज्य क्व भवान् यास्यति ।

भरतः—अभिषेकमिति—इहाव्रभवत्यै प्रदीयताम् ।

सुमन्त्रः—क्व भवान् यास्यति ।

Eng. Bh. — Let the subjects follow me.

Su.—Where will you go sir, leaving the coronation aside ?

Bh.—Coronation ! let it be for this lady (or offer it to this venerable lady ).

S.—Where will you go, sir ?

Beng.—ভরত—প্রজাগণ আমার অনুসরণ করুন ; সু—অভিষেক ত্যাগ করিয়া আপনি কোথায় যাইবেন ? ভ—অভিষেক ! তাহা এই মাননীয়াকে প্রদান করুন । সু—আপনি যাইবেন কোথায় ?

Tika.—অনুগচ্ছন্তু অনুসরন্তু । বিসৃজা = পরিত্যজা । অতঃপর = কৈকীয্যৈ ।

### Notes

1. বিসৃজা—বি + সৃজ্ + লাপ্ । পরিত্যজা ।
2. অনুগচ্ছন্তু—অনু + গচ্ + লোট + অন্তু । Let the subjects and priests come after me and follow me, for I am going on hence. Then Sumantra says where are you going leaving off अभिविक्त । Now Bharata will give the answer where he goes.

भरतः—

तत्र यास्यामि यत्रासौ वर्त्तते लक्ष्मणप्रियः ।

नायोध्या तं विनायोध्या सायोध्या यत्र राघवः ॥२५॥

Prose.—যত্রাসৌ লক্ষণপ্রিয়ঃ তত্র যাস্যামি । তং বিনা অযোধ্যা অযোধ্যা ন । যত্র রাঘবঃ সা অযোধ্যা ।

Eng.—I shall go where lives he the favourite of Laksman ( or whose favourite is Lakshman ). Ayodhya is no Ayodhya without him ; and where Rama lives there is Ayodhya.

Beng.—যেখানে লক্ষণের প্রিয় (রামচন্দ্র) রহিয়াছেন—সেখানেই যাইব । তার অভাবে অযোধ্যা অযোধ্যাই নহে—যেখানে রাঘব সেইখানেই অযোধ্যা ।



Expl.—यच्च यस्मिन् स्थाने ‘असौ लक्ष्मणप्रियः’ दयितलक्ष्मणः यदा लक्ष्मणस्य प्रियः यतो लक्ष्मणस्तमनुगतो लक्ष्मणेनैव तस्मिन् प्रीतिर्दक्षिता न अननुगामिना मया ; ‘तत्र यास्यामि’ गमिष्यामि । [ कथं न स्थास्यसि अयोध्यायाम् ?—शृणु ] तं रामं विना अयोध्या अयोध्या न । रामशून्या अयोध्या नैव अयोध्यापदवाच्या । ‘यत्र राघवः’ रामः ‘तत् स्थानं’ खलु अयोध्या तत् स्थानमेव सार्थकम् इत्यर्थः ।

## Notes.

I. लक्ष्मणप्रियः—लक्ष्मणःप्रियः यस्य स बहु । “वा प्रियस्य” इति प्रियशब्दस्य परनिपातः । पक्षे प्रियलक्ष्मणः । यदा लक्ष्मणस्य प्रियः इति इतत् । Bharata covets Lak's position as follower of Rama and so he wishes to go where लक्ष्मणप्रिय is and himself wishes to be Rama's favourite.

2. राघवः—रघोर्गोत्रापत्यं पुमान् इति रघु + अण् । Where the descendent of Raghu, i. e., Rama lives that is Ayodya, so I will go to Rama.

3. सा—विधेयपदस्य (अयोध्यायाः) प्राधान्यात् अत्र स्त्रीलिङ्गत्वम् । cf. “यत् राममन्तरेण अयोध्या शून्या दृश्याते स तु कैकेयीवचनस्य परिणामः”—and “यैत्यं हि यत् सा प्रकृतिजलस्य” । And this custom is not inviolable for Panini writes कर्मणा यमभिप्रैति स सम्प्रदानम् । Here स (agreeing with यम्), and not तत् (agreeing will सम्प्रदानम्) ।

( निष्क्रान्ताः सर्वे ) [ Exuent all ]

सर्वे अभिनेतारः जना निष्क्रान्ताः रङ्गमञ्चात् बहिर्गताः ।

तृतीयः अङ्कः (समाप्तः) ।

( Here ends the third act. )

# प्रतिमानाटकम्

चतुर्थोऽङ्कः ।

( ततः प्रविशतश्चेत्यौ )

विजया—हला नन्दिणि ! भणहि भणहि । अज्ज कोशल्या-  
पुरगेहि सव्वेहि अन्ते बुरेहि पडिमागेहं दढ्ठुम् गदेहि तहिं  
किल भट्टिदारओ भरदो दिट्ठो । अहं च मन्दभाआ दुवारे  
दिट्ठा । [ हला नन्दिनिके ? भण भण ! अद्य कौशल्यापुरोगैः  
सर्वैरन्तःपुरैः प्रतिमागेहं द्रष्टुम् गतैस्तत्र किल भर्तृदारको  
भरतो दृष्टः । अहं च मन्दभागा द्वारे स्थिता ] ।

नन्दिनिका—हला ! दिट्ठो अहोहि कौटुहलेण भट्टिदारओ  
भरदो । [ हला ! दृष्टोऽस्माभिः कौटुहलेन भर्तृदारको भरतः ]

विजया—भट्टिणी कुमारेण किं भणिदा । [ भट्टिणी कुमा-  
रेण किं भणिता ] ।

नन्दिनिका—किं भणिदं । ओलोइदुं वि णेच्छदि कुमारो ।  
[ किं भणितम् ? अवलोकितुमपि नेच्छति कुमारः ] ।

Eng. Vijaya—Nandinika ! please tell me ; to-day, Prince  
Bharat is said to have been met by the ladies of the harem,  
headed by Kausalya, when they went to visit the house of  
images ; but unfortunate as I am, I stood at the gate.

N.—Well ! we have also seen Bharat out of curiosity.

V.—What has been said to the Queen by Bharat ?

N.—What has been told ? The Prince even did not like to see her.

Beng. বিজয়া—ওগো ! নন্দিনিকা ! বলরে ভাই ! আজ নাকি কৌশল্যাপুরঃসর সমস্ত অন্তঃপুরচারিণীগণ প্রতিমাগেচ্চ দেখিতে গিয়া সেখানে রাজকুমার ভারতের সাক্ষাৎলাভ করিয়াছেন । আমি মন্দ-ভাগিনী ছয়ারে ( দাঁড়াইয়া ) ছিলাম । নন্দিনিকা—আমরাও ঔৎসুক্য সহকারে ভারতকে দেখিয়াছিলাম । বিজয়া—কুমার রাণীকে কি বল্লেন । নন্দু—কি আর বলবেন । দেখতেও ইচ্ছা করেন নি ।

Tika.—‘কৌশল্যাপুরোগৈঃ’ কৌশল্যাপুরঃসরৈঃ ‘অন্তঃপুরৈঃ’ অন্তঃপুরবাসিণিঃ । ‘কিল’ ইতি বাচ্যায়ামবাযম্ । মন্দভাগা মন্দভাগিনী । ‘কৌতুহলিন’ অতীতসুখবশাৎ । ‘মহিণী’ কৈকীয়া । মাতাচরণাৎ ক্রুদ্ধী ভারতঃ মাতরম্ “অবলোকিতুমপি নৈচ্ছতি” জি পুনর্বক্তৃম্ ॥

### Notes

1. মম—মম + লোট হি । Do speak. সম্মমি দ্বিহক্তিঃ । Vijaya, the maid-servant anxiously wishes to know what Bharata did by meeting his mother, so she begins with Bharata's entrance at the ‘প্রতিমাগৃহ’ ।

2. কৌশল্যাপুরোগৈঃ—পুরী গচ্ছতি যঃ সঃ ইতি পুরস্ + গম্ + উ কৰ্ত্তরি । Fem. আপ্ । কৌশল্যা পুরোগা অয়গামিনী যেষাং তৈরিতি বহু । Qual. অন্তঃপুরৈঃ ।

3. অন্তঃপুরৈঃ—by transference of epithet (লক্ষণান্তর্য) = অন্তঃপুর-বাসিণিঃ ।

4. মন্দভাগা—মন্দঃভাগঃ যস্যা সা মন্দভাগা । বহু — ।

5. কৌতুহলিন—হৈতৌ তৃতীয়া । Out of curiosity ; or প্রকৃত্যাদিত্বাৎ তৃতীয়া, with curiosity ; cp “রম্যবস্তু সমালোকী লীলতায়াৎ কুতুহলম্ ।” My curiosity led me to see Bharata.

विजया—अहो अचाहिदम् । रज्जलुद्धाए भट्टिदारअस्स  
रामस्स रज्जविव्भट्टं करन्तीए अत्तणो वेहव्वं आदिट्ठम् ।  
लोओवि विणासं गमिओ । णिग्घिणाखुभट्टिणी । पापअंकिदम् ।  
[ अहो अत्याहितम् । राज्यलुब्धया भर्तृ दारकस्य रामस्य राज-  
विभ्रष्टम् (? विभ्रंशम्) कुर्वन्त्यात्मनो वैधव्यमादिष्टम् । लोकोऽपि  
विनाशम् गमितः । निर्दृष्टा खलु भट्टिनी । पापकं कृतम् । ]

नन्दिनिका—हला सुणाहि । पइदीहि आणोदम् अभि-  
सेअं विसज्जिअ रामतपोवणं गदो कुमारो । [ हला ! शृणु !  
प्रकृतिभरानीतम् (? आहतम्) अभिषेकं विसृज्य रामतपोवनम्  
गतः कुमारः ] ।

विजया—( सविषादम् ) हम् ! एवं गदो कुमारो । नन्दि-  
णिए ! एहि, अट्ठो भट्टिणिं पेक्खामो । [ हम् । एवं गतः  
कुमारः । नन्दिनिके, एहि आवां भट्टिनीं पश्यावः ] (निष्क्रान्ते) ।

॥ प्रवेशकः ॥

Eng. Vijaya—Alas, what a mishap has befallen ! while effecting the dethronement of Ram out of greed, the queen has also brought about her widowhood. The whole world ( or the next world ) has been also lost to her. Cruel as the Queen is, she has committed sin.

Nand.—Hallo ! hear, the prince ( Bharat ) has set aside the coronation brought about by the subjects and has retired to the hermitage of Rama.

Vijaya (with grief)—Alas ! the prince has also gone thus. Nandinika ! come let us see the Queen. ( Exit ).

Interlude,

Beng. বিজয়া—অহো কি অনিষ্টটাই না হল ! রাজ্যলুপ্তা রাণী  
কুমার রামচন্দ্রের রাজ্যচ্যুতি করিতে গিয়ে নিজেরও বৈধব্য সাধন ক'রে  
ফেল্লেন। পরলোকও তিনি নাশ করেছেন। রাণী বড়ই নির্ভর।  
তিনি পাপ করেছেন। নন্দিনিকা—ওগো ! তুমি। প্রজাবন্দকর্তৃক  
আহত অভিষেক পরিত্যাগ করে কুমার ( ভরত), রামচন্দ্রের তপোবনে  
গিয়াছেন। বিজয়া—(দুঃখের সহিত) আঁ ! কুমার এভাবে গিয়েছেন।  
নন্দিনিকে, আয় তাই আমরা দুইজন রাণীকে দেখি গিয়ে।

( উভয়ের প্রস্থান ) । প্রবেশক ।

Tika.—‘অল্যাহিতম্’ অনিষ্টম্, দুর্দ্ভবম্ (মহাবিপদ ইত্যর্থঃ) সমুপস্থিতম্ ॥  
‘রাজ্যলুপ্তা’ রাজ্যে জাতলুপ্তা ‘রাজ্যবিস্রম্’ (বিস্রম্) রাজ্যচ্যুতিম্ ক্রুবন্ত্যা  
কৈকীয়া ‘আত্মনৌ বৈধব্যম্ আদিষ্টম্’ সাধিতম্। ‘লীকৌঃপি’ সংসারঃ, যদা—তস্যাঃ  
পরলৌকৌঃপি ‘বিনাশ’ ধ্বংস ‘গমিতঃ’ প্রাপিতঃ পরলৌকৌঃপি সুখাশা তস্যাঃ বিনষ্টা  
ইতি ভাবঃ। ‘নিষ্ট’য়া নিষ্ট’য়া, নিষ্ট’রা। ‘পাপকম্’ কৃতসিত’ পাপম্ তথা কৃতম্।  
মহিলা = স্বামিনী কৈকীয়া ॥

### Notes

1. অল্যাহিতম্—অতি + আ + ধা + ক্ত কর্মণি or ভাবে ; mishap, a great calamity. কর্তরি। See ante also.

2. রাজ্যলুপ্তা—রাজ্যে লুপ্তা ইতি সহস্রুপা। ইয়া। লুপ্ত + ক্ত ; fem  
আপ্। Qual. কৈকীয়া। Or it is an adj. used substantively.

3. রাজ্যবিস্রম্—রাজ্যস্য বিস্রম্ ইতি দ্বতত্। বি + স্রম্ + ক্ত নপুংসকে  
ভাবে। It means বিস্রমঃ। অয়মেব পাঠস্য সাধীযান্। obj. of ক্রুবন্ত্যা।  
ক্ত + শত্ + স্ত্রিয়াম্ ভীপ্ = ক্রুবন্তী। ইয়া।

4. আদিষ্টম্—আ + দিষ্ট + ক্ত কর্মণি।

5. বিনাশম্—obj to গমিতঃ ; she by this her wrongful act  
has made this সংসার as well as her পরলোক lost to her. In other  
words by her own misdeeds her বহলোক and পরলোক are both lost.

6. गमितः—गम् + गिच् + क्त कर्मणि । प्रापितः ।

N. B.—the full construction is कैकेया लोकोऽपि विनाशं गमितः—she herself has led her world to destruction.

7. निर्वृत्ता—adj to भट्टिनी । निरस्ता घृणादया यस्याः सा इति बहु ।

8. भट्टिनी—this is the form by which Queens are referred to by maid-servants in dramas.

9. पापकम्—कुत्सितं पापम् इति कुत्सितार्थं पापशब्दात् कन् प्रत्ययः ।

10. विस्मया—वि + स्मज् लप् ॥ रामतपोवनम् रामाधिकृतं तपोवनम्, शाकपार्थिवादितत् ॥ 'हम्' is an अव्यय meaning आश्चर्य्य ( wonder ) here. आहत is the better reading here for आनीत ।

11. एहि—आ + इ + लोट हि ।

12. Remark—(a) एवं गतः may also be taken as a सुप्-सुपा compound meaning एतदवस्थाम् आपन्नः कुमारः । Compare “हा, हा एवं गतो महाराजः” Act II ante.

(b) निष्क्रान्ति = रङ्गमञ्चात् प्रस्थिति ।

(c) प्रवेशकः = Interlude. Compare—

“प्रवेशकोऽनुदात्तोक्ता नीचपात्रप्रयोजितः ।

अङ्गुष्ठयान्त्विञ्चयः शेषो विश्वम्भक् यथा” ॥—Sahitya Darpana.

Praveshaka is an interlude which is acted by players of lower status. The Pravesaka is, so to speak, the connecting link between the past and the future events of the drama. For its diff. from विश्वम्भक् see Act III.

(d) From the worldly point of view, people one and all condemn Kaikeyi for her destructive act, though later on in Act VI Bharata will support her, as this was due to मुनिशप on दशरथ ।

( ততঃ প্রবিশতি भरतो रथेन सुमन्त्रः सूतञ्च )

भरतः—

स्वर्गं गते नरपतौ सुकृतानुयात्रे

पौराश्रुपातसलिलैरनुगम्यमानः ।

द्रष्टुम् प्रयास्यकृपणेषु तपोवनेषु

रामाभिधानमपरम् जगतः शशाङ्कम् ॥ ১ ॥

Prose.—সুকৃতানুযাত্রৈ নরপতৌ স্বর্গং গতি ( সতি ) পৌরাশ্রুপাতসলিলৈঃ অনুগম্যমানঃ ( অহম্ ) অকৃপণেষু তপোবনেষু রামাভিধানম্ জগতঃ অপরম্ শশাঙ্কম্ দ্রষ্টুম্ প্রযামি ।

Eng.—( Then enters Bharata in a chariot as well as Sumantra and the charioteer )

'Bharat.—His 'majesty has left for the next world along with his merits, and myself being followed by the tears of the citizens, am proceeding to the blessed penance-grove in order to visit Ramchandra, another moon of the world ( or to visit another moon of the world known as Rama ).

Beng.—( অনন্তর রথাক্রমে ভরত সূমন্ত্রের ও সারথির প্রবেশ )

ভরত—নিজ স্কৃতিসমভিব্যাহারে রাজা স্বর্গে গিয়াছেন । এখন সজ্জননয়ন পৌরবর্গের অশ্রুধারা দ্বারা অলুসিত হ'য়ে আমি মনোরম তপোবনে রাম নামে প্রসিদ্ধ জগতের আর এক চন্দ্ৰের সন্দর্শনে চলিয়াছি ।

Tika.—'সুকৃতানুযাত্রৈ' সুকৃতম্ পুণ্যম্ অনুযাত্রম্ অনুগামি যস্য, সুকৃতম্ পুণ্যম্ এব অনুযাত্রম্ সহযাত্রি অনুগামি ত্ব্যর্থঃ, তাড়শৈ স্বপুণ্যমাত্রসহায়ৈ ত্ব্যর্থঃ 'নরপতৌ দৃশ্যে স্বর্গং গতি সতি', অহম্ 'পৌরাশ্রুপাতসলিলৈঃ' পৌরাণ্যাম্ পুরাশ্রিনাম্ যঃ

अश्रुपातः रामनिर्वासनजन्यं नैववारिमोचनं ममापि विरहजन्यं तत्, तस्मात्  
उदभूतैः सलिलैः जलैः 'अनुगम्यमानः' अनुस्त्रियमाणः अहम् 'अकृपणेषु' रामस्य  
अवस्थतिवशात् धन्येषु उदारिषु 'तपोवनेषु' रामाभिधानम् रामः अभिधानं यस्य तादृशं  
रामनाम्ना प्रसिद्धम् अपरम् द्वितीयम् चन्द्रम् द्रष्टुम् प्रयामि गच्छामि । दशरथः  
सूतः ; न कोऽपि तम् अनुगतः अपितु तस्य आत्मनः पुण्यमेव तम् अनुगतम् यस्यावलात्  
स चन्द्रलोकम् गतवान् । [ तथाहि "एकएव सुहृद्भर्ता निधनेऽप्यनुयाति यः ।" ]  
अहं तु ब्रह्मैव जगति अपरम् चन्द्रम् द्रष्टुम् गच्छामि । कः सः ? रामचन्द्र एव । योहि  
चन्द्र इव भुवनाद्वादकः । मया सार्द्धम् चलन्ति पुरवासिनः अयूषि सुखन्तो माम्  
अनुधावन्ति इति भावः ॥ वसन्ततिलकं हतम् । रूपकमेदोऽलङ्कारश्च ।

### Notes

1. सुकृतानुयावे—adj to नरपतौ which has भावे ०मी । सु शोभनम्  
कृतमिति प्रादितत् । अनुपयात् याति इति अनु + या + ण् ( उणादि ) = अनुयावम्  
follower. सुकृतम् अनुयावम् यस्या तस्मिन्निति बहु । Or अनु ( पश्चात् ) यावा  
यस्मिन् । बहु । सुकृतम् अनुयावं यस्या ।

2. पौराश्रुपातसलिलैः—अनुक्ते कर्तरि ३या । His merit follow  
Dasaratha, but पौराश्रु follows me. पुरे भव इति पुर + अण् = पौरः ।  
तेषाम् अश्रुपातः इति हतत् । अयूषाम् पातः, इति हतत् । तज्जन्यं सलिलम् इति  
शाकपाथिं वादि । तैः ।

3. अनुगम्यमानः—अनु + गम् + कर्मणि शानच् ।

4. अकृपणेषु—adj to तपोवनेषु । कृपणः दीनः । तस्मादन्य इति नञ् तत् ।  
The तपोवन was so due to Rama's presence there. And he is a  
veritable शशाङ्क of this जगत् ।

5. रामाभिधानम्—रामः अभिधानम् यस्या तमिति बहु ।

6. प्रयामि—प्र + या + लट् मिप्, I proceed.

7. Remark.—Note—सुमन्त्र is Dasaratha's सारथि whereas सूत  
here is Bharata's charioteer.



सुमन्त्रः—एष एष आयुष्मान् भरतः—

दैत्येन्द्रमानमथनस्य नृपस्य पुत्रो

यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः ।

भ्राता पितुः प्रियकरस्य जगत्प्रियस्य

रामस्य रामसदृशेन पथा प्रयाति ॥ २ ॥

Prose. दैत्येन्द्रमानमथनस्य नृपस्य पुत्रः यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः  
पितुः प्रियकरस्य जगत्प्रियस्य रामस्य भ्राता (भरतः) रामसदृशेन पथा प्रयाति ।

Eng. Sumantra—Here is long-lived Bharat who is the son of the King that humbled the pride of the demon-chief ; the grandson of that king, who employed his prosperity in rituals ( sacrifices ) ; the brother of Ramchandra who performed what is agreeable to his father and who is liked by the world ; this one ( Bharata ) follows the track of Ramchandra ( or pursues the course adopted by Rama ).

Beng. 'सुमन्त्र—এই দীর্ঘায়ু ভরত—ইনি দৈত্যপতি শঙ্করের গর্ব-  
বিস্বংসী রাজা ( দশরথের ) পুত্র, যজ্ঞকার্যে সম্পদ্বিনিয়োগকারী অজ  
রাজার পৌত্র ; পিতার প্রিয়কারী জগৎপ্রিয় রামের ভ্রাতা । ইনি রাম-  
চন্দ্রের অনুরূপ পথেই চলিতেছেন ।

Tika—एषः एव आयुष्मान् भरतः यः 'दैत्येन्द्रमानमथनस्य' दैत्येन्द्रस्य दैत्य-  
पतेः शम्बरस्य यः मानः गर्वः तस्य मथनस्य उन्मूलयितुः नृपस्य दशरथस्य पुत्रः ;  
( एव ) 'यज्ञोपयुक्तविभवस्य' यज्ञे वेदीकृते यागादिकर्मणि उपयुक्तः विनियुक्तः व्ययितः  
इत्यर्थः विभव ऐश्वर्यम् सन्पत् इति यावत् येन राज्ञा, तस्य नृपस्य अजस्य पौत्रः ।  
'पितुः प्रियकरस्य' इष्टसम्पादकस्य 'जगत्प्रियस्य' लोकाभिरामस्य रामस्य भ्राता ।  
( एवमेव ) 'रामसदृशेन' रामस्य सदृशेन अनुरूपेण पथा मार्गेण, यादृशे सन्मार्गे

रामोविचरति तादृशेनैव सन्मार्गेण प्रयाति गच्छति । वीरपितृकलाया नृपस्यपिता-  
महः असौ भरतः पितृप्रियसन्पादकस्य लोकप्रियस्य रामचन्द्रस्य एव अनुरूपम् सन्मार्गम्  
अवलम्ब्य चलति इत्यर्थः ॥ अत्रापि वसन्ततिलक' इति ।

Notes,

1. दैव्येन्द्रमानमथनस्य—adj to नृपस्य । दितेः सुतः इति दिति + स्य =  
दैव्यः । तेषामिन्द्रः इति इतत् । दैव्यराजः शम्बरः । तस्य मानः गर्वः इतत् । तस्य  
मथनः (मथकः) इति इतत् । मथ्यतीति मथनः मथ् ( भ्वादि ) + कर्त्तरि लुट् ।  
मन्य लुट् will give मन्यन ।

2. यज्ञोपयुक्तविभवस्य—adj to नृपस्य । यज्ञे उपयुक्तम् इति एतत् or  
सहस्रपा । उप + युज्, + क्त कर्मणि employed. तादृशः विभवः सम्पत् यस्या  
तस्य इति बहु । Our poet makes Aja, a performer of यज्ञ like his  
forefathers. But Ramayana does not directly countenance  
this.

3. प्रियकरस्य—adj to रामस्य । प्रियं करोति इति प्रिय + क्त + ट  
कर्त्तरि ।

4. जगत्प्रियस्य—adj to रामस्य । जगतः प्रियः इति इतत् । तस्य ।

5. रामसदृशेन—adj to पथा । रामस्य सदृशम् इति इतत् । तेन ।

N. B.—Bharat is the worthy scion of the dynasty of  
Raghu. He goes to take Ram back to Ayodhya and hence  
Sumantra praises him thus. He is a follower of truth  
like Rama.

भरतः—भोस्तात !

सुमन्त्रः—कुमार ! अयमस्मि !

भरतः—क तत्रभवान् ममायुर्वीर्यं रामः । कासो महाराजस्य  
प्रतिनिधिः । क सन्निदर्शनं सारवताम् । कासो प्रत्यादेशो राज्ञः-

लुब्धायाः कैकेयाः । क तत् पात्रं यशसः । कासौ नरपतेः पुत्रः ।  
कासौ सत्यमनुव्रतः ।

Eng. Bh.—Noble Sir !

Sum.—Here I am Prince.

Bh.—Where is my venerable elder brother ? Where is that successor ( representative ) of His Majesty ( Dasaratha), where is that best example of the firm or the great ? where is that vanquisher of Kaikeyi greedy of the kingdom ? ( Or where is he who knocked the spine out of that throne-greedy Kaikeyi ; or who is a set-back to the throne-greedy Kaikeyi ) ; where is that resceptable ( or object ) of glory ? where is that son of the paramount King ? Where is that devotee of truth ?

Beng. ভ—তাত ! স্ব—এই যে কুমার । ভ—তাত ! কোথায় আমার পূজনীয় রাম ? কোথায় সেই রাজপ্রতিনিধি ? কোথায় সেই দৃঢ়চিহ্নগণের শ্রেষ্ঠ উদাহরণ ? কোথায় সেই রাজ্যগুরু কৈকেয়ীর বিজ্ঞেতা ? কোথায় সেই যশের নিধান ? কোথায় সেই রাজপুত্র ? কোথায় সেই সত্যব্রত ?

Tika—‘महाराजस्य प्रतिनिधिः’ प्रतिष्ठाविः उत्तराधिकारी, वा दशरथस्य कर्तव्या-  
नाम् अनुष्ठता । ‘सारवताम्’ उदारचित्तसाम्, स्थैर्यशालिनाम्, वा सन्निदर्शनं  
सत्शोभनं निदर्शनम्, दृष्टान्तरूपः रामः ‘क’ कुत्र । क असौ रामः यः एव  
‘कैकेयाः प्रत्यादिशः’ पराभवविधाता, निराकृतिः ; यः स्वमहत्त्वेन कैकेयाः लघुत्वं  
विजितवान् इत्यर्थः ॥ ‘सत्य’ प्रति ‘अनुव्रतः’ अनुरक्तः । ‘अनुरक्तम्’ अनुगतं वा  
व्रतं यस्य स अनुव्रतः [ “प्रादिभ्यो”—इति बहुव्रीहिः । तथा च रामायणम्  
“राममनुव्रतोऽहम्” etc. ] ‘असौ रामः क’ कुत्र वर्तते । यद्वा ‘सत्यम्’ अनु लक्ष्यकृत्य  
[ लक्षणे ‘अनु’ कर्मप्रवचनीयम् । तद्व्यतिरेकं ‘सत्यम्’ इति द्वितीया ] ‘व्रतः’=व्रतवान्  
[ व्रतमस्ति अस्य इति व्रत + अच्, मत्वर्थीयः अर्थआदि = व्रतः i. e. व्रतयुक्तः ] ॥

मम मातुः प्रियं कर्तुम् येन लक्ष्मीर्विसर्जिता ।

तमहं द्रष्टुमिच्छामि दैवतं परमं मम ॥ ३ ॥

Prose.—येन मम मातुः प्रियं कर्तुम् लक्ष्मीः ( राजलक्ष्मीः ) विसर्जिता । तम् अहम् द्रष्टुम् इच्छामि । ( सः ) मम परमं दैवतम् ( भवति ) ।

Eng.—I want to see him who has abandoned the royal fortune in order to do good ( do what is agreeable ) to my mother ; he is the greatest ( or best ) deity of mine.

Beng.—যিনি আমার মাতার প্রিয়কার্য সম্পাদনের জন্য রাজলক্ষ্মী পরিত্যাগ করিয়াছেন তাঁহাকে আমি দেখিতে অভিলাষী । তিনি আমার শ্রেষ্ঠ দেবতা ।

Tika.—येन रामचन्द्रेण मम मातुः प्रियम् अभिलषितम् कर्तुम् लक्ष्मीः राजौघार्थम् विसर्जिता परित्यक्ता, तम् महापुरुषम् अहं द्रष्टुम् इच्छामि । ( सः ) मम परमं श्रेष्ठं दैवतम् देवता । मम मातुः कृते परित्यक्तराजाः रामो हि मे परमो देवः ।

### Notes

1. विसर्जिता—वि + सज् + णिच् ( स्वार्थं ) + क्त कर्मणि, स्त्रियामाप् ।

सुमन्त्रः—कुमार ! एतस्मिन्नाश्रमपदे—

अत्र रामश्च सीता च लक्ष्मणश्च महायशः ।

सत्यं शीलं च भक्तिश्च येषु विग्रहवत् स्थितम् ॥ ४ ॥

Prose.—अत्र महायशः रामश्च सीता च लक्ष्मणश्च ( सन्ति ) ; येषु सत्यं शीलं च भक्तिश्च ( इति त्रयम् ) विग्रहवत् स्थितम् ॥

Eng.—Prince, in this hermitage, where live the highly glorious Ram, Lakshmana and Sita i. e. truth, character and devotion appear to live incarnate in them.

Beng.—কুমার এই আশ্রমস্থানে—যেখানে মহাযশা রাম লক্ষণ ও

गौता आटेहन—गत्य, नील एवम् उल्लिख्य श्रुतिं परिग्रहं करिष्याई येन  
हैहोदेर गत्य अवस्थिति करिटेहेन ।

Tika.—कुमार युवराज ! 'एतस्मिन् आश्रमस्थाने' तव आर्थोरासो वर्त्तते ।  
तथाहि—अथ हि महायशः यशस्वी रामः यशस्विनी सीता च (एवं) यशस्वी लक्ष्मणश्च  
सन्ति । [ ननु कथं ते यशस्विनः ? उच्यते—] 'येषु' रामे, सीतायाम् लक्ष्मणे च  
'सत्यम्' [ रामचन्द्रे सत्यनिष्ठा ] 'शीलं' च चारिवम् च [ सीतायाम् शीलम् चरित्वीत्-  
कर्षः पातिव्रत्यम् इत्यर्थः ] एवं 'भक्तिय' सेवा च [ लक्ष्मणे भक्तिः भावभक्तिः—भाव  
सेवा ] । विग्रहवत् सूक्तिं परिग्रहम् विधाय इव स्थितम् । तथाहि सत्यं नाम सूक्तिं  
परिगृह्य रामचन्द्रे तिष्ठति । स हि सत्यस्य प्रतिमूर्तिः । एवं सीता शीलस्य तथा  
लक्ष्मणस्य भक्तेः । रामी सत्यस्वरूपो परमात्मा, सीता प्रकृतिर्वा विष्णुमाया, लक्ष्मणो पर-  
मात्मसबकौ जीवात्मा । स हि मायामात्रित्य एव भक्त्या परमात्मानम् अनुगच्छति ॥  
ततः रामः सीता लक्ष्मण इतेष्वयुक्तः क्रमः रामायणे तथावापि निर्दिष्टः ।

### Notes

1. आश्रमपद—अधि ७मी । आश्रमस्य पदम् स्थानमिति इतत् ।
2. महायशः—महत् यशः यस्य स इति बहु । It qualifies Ram and should be made to qualify Sita and Lakshman as well.
3. विग्रहवत्—विग्रहः सूक्तिः । स अस्य अस्ति इति मतम्; neuter because शीलम् is neuter ; and so is सत्यम् । or सामान्ये नपुंसकम् । or see our Prose. It should be made to qualify all the three ; thus सत्यं विग्रहवत्, शीलं विग्रहवत्, भक्तिय विग्रहवतीस्थिता । In this case or construction स्थिता may be the reading here.

भरतः—तेनहि स्थाप्यताम् रथः ।

सूतः—यदाज्ञापयति आयुष्मान् । ( तथा करोति ) ।

भरतः—( रथादवतीर्थ्य ) सूत ! एकान्ते विश्रामय अश्वान् ।

सूतः—यदाज्ञापयति आयुष्मान् ।

ভরতঃ—ভীক্সাত ! নিবেদ্যতাম্ নিবেদ্যতাম্ ।

সূতঃ—কুমার ! কিমিতি নিবেদ্যতি ।

ভরতঃ—রাজ্যলুপ্তায়াঃ কৈকেয়াঃ পুত্রো ভরতঃ প্রাপ্ত ইতি ।

সুমন্ত্রঃ—কুমার ! অলং গুরুজনাপবাদম্ অভিধাতুম্ ।

ভরতঃ—সুষ্ঠু, ন ন্যায্যম্ পরদোষম্ অভিধাতুম্ । তেন হি  
উচ্যতাম্ ইত্স্বাকুকুলন্যঙ্কমৃতো ভরত দর্শনমভিলষতীতি ।

Bh.—Then, please, stop the car.

Suta.—As the long-lived one commands ( does so ).

Bh.—( Alighting from the car ) Ho charioteer ! inform  
please inform ( me to Ramchandra ).

Su.—Prince what ( or how ) shall I inform him ?

Bh.—( Inform him that ) Bharat, the son of throne-  
greedy Kaikeyi has arrived.

Sumantra.—Prince what is the use ( no need ) of speaking  
demerits ( infamy ) of a superior one.

Bh.—Quite so ! ( Right indeed ) ; it is not proper to speak  
the demerits of others ; then please inform him that Bharata  
the bane of the line of Ikshvaku seeks an interview.

Beng. ভরত—তাহা হইলে রথ স্থাপিত করুন ( বা থামান ) ।  
সূত—আয়ুধানের বেক্রপ আদেশ । ( তাহাই করিলেন ) । ভ—( রথ  
হইতে নামিয়া ) সারথি ! নিভৃত স্থানে অশ্বগুলিকে বিশ্রাম করান ।  
সূত—আয়ুধানের বেক্রপ আজ্ঞা । ভ—সূত ! ( আমার আগমনবার্তা  
রামচন্দ্র সন্নিপে ) বিজ্ঞাপিত করুন ! বিজ্ঞাপিত করুন । সুমন্ত্র—কুমার !  
কি বিজ্ঞাপিত করিব ? ( or কিসাবে জানাইব ? ) ভ—রাজ্যলুপ্ত

কৈকেয়ীর পুত্র ভরত আসিয়াছে (এইরূপ জানান)। স্ব—কুমার! গুরুজনের অপবাদকাহিনী বলিয়া কি হইবে। ভ—ঠিক! অপরের দোষ বলা উচিত নয়। তবে বসুন যে ইচ্ছাকুকুলকলঙ্ক ভরত দর্শনাভিনায়ী।

Tika.—‘স্বাধ্যতাং রথঃ ত্বয়া’ অথ রথং স্বাগিতং কুরু। ‘নিবেদ্যতাং ত্বয়া’ মন আগমনবাস্তাং রামচন্দ্রায় বিজ্ঞাপয়তু ভবান্। [সম্ভ্রমে অথ দ্বিরুক্তি:]। ‘রাজ্যলুপ্তায়াঃ’ রাজ্যলীভবত্যাঃ। ‘গুরুজনাপবাদম্’ গুরুজনস্য পূজনীয়ায়াঃ মাতুঃ অপবাদম্ দোষম্ অভিধাতুন্ম কথয়িতুন্ম অলম্ প্রযোজনং নাস্ति। [অলংযোগে তুস্তুনঃ প্রয়োগঃ আর্ষণ্যেব ইতি প্রাগুক্তম্]। সুহৃ সাধু কথিতং ত্বয়া। ন্যায়ম্ এতৎ উচিতং ন ভবতি। ‘ইচ্ছাকুকুলন্যঙ্কভূতঃ’ ইচ্ছাকুবংশস্য ন্যঙ্কভূতঃ কলঙ্কস্বরূপঃ, নিকটম্ অঙ্কম্ ইতি ন্যঙ্কম্ তৎ ইব, বা ন্যঙ্কেন তল্যম্ ইতি ন্যঙ্কভূতম্ (নিত্যসমাসঃ)। নিকটাক্ষতুল্যঃ। ‘অমিলয়তি’ কাংচতি।

### Notes

1. বিশ্রাময়—বি+য়ম+ণিচ্+লোট হি। “মিতাংরস্বঃ” ইতি স্বর্বে ব্যব-স্থিতবিভাষাশ্রয়ণাৎ অথ রস্বো ন ইতি প্রাগুক্তম্।
2. নিবেদ্যতাং—নি+বিদ্র+ণিচ্+কর্মণি তাম্ (লোট)।
3. প্রাপ্তঃ—প্র+আপ্+ক্তঃ কর্তরি; হারদেশ’ প্রাপ্তঃ=আগতঃ।
4. গুরুজনাপবাদম্—গুরুঃ এব জন ইতি কর্মধা। তস্য অপবাদসমিতি ইতৎ
5. অভিধাতুন্ম—অভি+ধা+তুন্ম। “অলংখল্লোঃ প্রতিষেধয়োঃ প্রাচাং ক্কা” ; ইতি ত্বর্থে অলংযোগে ক্কাপ্রত্যয়ঃ যুক্তঃ স্য়াৎ।

But to use তুস্তুন্ instead of ক্কাচ্ is an idiom peculiar with Bhasa only. See ante also.

সুহৃ—অব্যয়ম্। Construe পরদোষমভিধাতুং (ময়া) ন ন্যায়াম্ ইতি সুহৃ ভবতি। এতৎ ময়া অনभिधेयम्—मया अभिधातुम् नन्यायाम्; for a Similar use compare—“सिंयं न्याय्या मया मोचयितुं भवतः”—Rag. II. 55.

7. न न्यायम् परदोषम् अभिधातुम्—construe मया परदोषमभिधातुम् न न्यायम् ; here तुमुन is used in connection with अभिधातुम् understood ; न्यायम् is adverb modifying the verb understood.

8. इच्छाकुकुलन्यङ्गभूतः—adj to भरतः । इच्छाकीः कुलमिति इतत् । निरुद्धम् अङ्गम् इति प्रादि । इच्छाकुकुलस्त्र्यङ्गमिति इतत् । तदिव or तेन तल्लयम् इति तुल्यार्थे भूतप्रयोगः नित्यस्य समासः, इच्छाकुकुलकलङ्कस्वरूपः इत्यर्थः ।

सुमन्त्रः—कुमार ! नाहमेवं वक्तुम् समर्थः । अथ पुनर्भरतः प्राप्त इति ब्रूयाम् ।

भरतः—न न । नाम केवलमभिधीयमानमकृतप्रायश्चित्तमिव मे प्रतिभाति । किम् ब्रह्मघ्नानामपि परेण निवेदनम् क्रियते ? तस्मात् तिष्ठतु तातः । अहमेव निवेदयिष्ये । भोः भोः निवेद्यताम् तत्रभवति पितृवचनकराय राघवाय ।

Su.—Prince ! I am unable to speak like that. Then—I should say that Bharat has arrived ?

Bh.—No ! no ! meseems that utterance of the mere name of mine will not atone (for my sin). Do killers of Brahmins introduce themselves through others ? Therefore ! noble sir ! stop please. I shall inform my arrival ( i. e, introduce myself ) ; oh ! ( who is here ? ), please inform the venerable Ramchandra who is obedient to his father's command.

Beng. शू—कुमार ! एकथा बलिबे पारिबना । तबे बलिब ये भरत एसेछेन । भरत—नाना शुधु नाम बलिले आमार प्रार्थनिक करी हईल ना एहैरूप मने हईतेछे । ब्रह्महत्याकारीदेर परिचर प्रदान कि अपरेर द्वारा हय ? अतर्ब तात ! आपनि धायुन । आगिई



निवेदनं करिषु । के आह्वेन, पित्र आह्वानानी पूजनीयं राशच्छत्रके  
ज्ञानान् ।

Tika.—केवलं नाम विशेषणवर्जितं मे नाम, 'अभिधीयमानम्' कथ्यमानम् ।  
'अकृतप्रायश्चित्तम्' आत्मदोषस्य अख्यापनात् अनाचरितम् ( अननुष्ठितम् ) प्रायश्चित्तम्  
पापनाशकं कृत्यम्, आत्मदोषप्रख्यापनरूपम्, यत्र तादृशम् । मद्दोषाख्यायकं विशेषणं  
वर्जयित्वा उच्चारितं खलु मे नाम अनाचरितप्रायश्चित्तमिव मे प्रतीयते इत्यर्थः—आत्म-  
ख्यापनमपि प्रायश्चित्तमिति स्मृतिशस्त्रे कथितम् । प्रतिभाति = प्रतीयते । [ननु सुमन्त्रः  
खलु तादृशभावेन भरतस्य नाम उच्चारितुम् नाभिलषति चेत्—तत्र "किम्" इत्यादिना  
उत्तरं पठति] । ब्रह्महत्याकारिणः खलु नैव परमुखेन आत्मपरिचयम् प्रददते अहमपि  
तेषाम् इव पापम् आचरितवान्, तस्मात् हे सुमन्त्र त्वमवतिष्ठ, अहं स्वयमेव आत्मनः  
आगमनवार्ताम् विज्ञापयिष्यामि । भोभोः !—कोऽव तिष्ठति ? यो हि तिष्ठति स  
रामचन्द्राय निवेदयतु [ सम्प्रदाने ४र्थे ] । कौटुशाय ?—'पितृवचनकराय' पिताम्ना-  
पालिने । ननु किं निवेदयिष्यति ? श्लोकेन अस्य उत्तरं पठति ।

### Notes

1. नाम—The base is नामन् here meaning name ; subj to प्रतिभाति ।
2. अभिधीयमानम्—अभि + धा + शानच् कर्मणि ; adj to नाम ।
3. अकृतप्रायश्चित्तम्—न कृतमिति नञतत् ; अकृतं प्रायश्चित्तं यत्र तादृशमिति  
बहु ; adj to नाम । प्रायः इति तपः उच्यते, चित्तं तस्य विशेषणम् । Thus  
प्रायश्चित्तम् = प्रायश्चित्तम् with सुङागम by "प्रायस्सचित्तिचित्तयोः" ।
4. प्रतिभाति—प्रति + भा + लटति appears.
5. ब्रह्मघ्नानां—निवेदनमिति कृतप्रत्ययान्तशब्दयोगे कर्मणि इष्टौ । ब्रह्म +  
हन् + टक् or क कर्त्तरि ( see ante Act I under शत्रुघ्न ) ।
6. निवेदनम्—नि + विद् + शिच् + लुटि ; उक्ते कर्मणि १मा ।
7. पितृवचनकराय—adj to राघवाय । पितृवचनम् इति इतत् ; तत्  
करोति इति उपपदतत् ; पितृवचन + कृ + ट कर्त्तरि ताच्छील्ये ।

निष्ठुरस्य कृतघ्नस्य प्राकृतः प्रियसाहसः ।

भक्तिमानागतः कश्चित् कथं तिष्ठतु यात्विति ॥ ५ ॥

Prose.—निष्ठुरस्य कृतघ्नस्य प्राकृतः प्रियसाहसः भक्तिमान् कश्चिदागतः । कथम् ( सः ) तिष्ठतु यातु इति ।

Eng.—A certain cruel, ungrateful, inglorious and rash person but a devoted one has arrived. Will he wait or go away ?

Beng.—निष्ठुर, कृतघ्न, नीच এবং उद्भृताप्रिय अथच भक्तिमान् कौन ব্যক্তি आगियाছে । সে কি দাঁড়াইবে না চলিয়া যাবে ।

Tika.—‘निष्ठुरः’ निष्ठुरः ( एवं ) ‘कृतघ्नस्य’ अकृतघ्नस्य ‘प्राकृतः’ मौचः ‘प्रियसाहसः’ औहत्यप्रियः क्रूरकर्म्मप्रियः (तथापि) ‘भक्तिमान्’ रामे प्रीतिमान् ‘कश्चित् जनः आगतः’ रामस्य दर्शनाभिलाषी सन् अत्र उपस्थितः । कथं किम् स तिष्ठतु—दर्शनं लप्स्यति इति आशया अत्र किं स स्थास्यति ? ‘यातु’ इति तत्र दर्शनं न तेन लप्स्यति इति विज्ञाय स स्थानात् अस्मात् प्रतिष्ठताम्—[ इति हि अत्र अवस्थायिजन ? रामचन्द्राय त्वं निवेदय ] ॥ “न नामयद्वहं कुर्व्यात् कृतघ्नस्य गुरोस्तथा अभिशप्तस्य पत्न्या मातापितृर्विशेषतः” इति अभिशप्तस्य नामयद्वहणम् निषिद्धम् । भरतस्तु आत्मानम् अभिशप्तं मन्यते इति “कश्चित्” इत्यनेन स्वपरिचयं प्रदत्ते ।

### Notes

1. निष्ठुरः—निरस्ता वृणा यथा यस्य स इति बहु ।
2. कृतघ्नः—कृतम् ( उपकारम् ) हन्ति इति उपपदतत् । कृत + हन् + टक् or क कर्त्तरि । See ante.
3. प्रियसाहसः—प्रियं साहसं यस्य स इति बहु । पक्षे साहसप्रियः by “वा प्रियस्य” । और्व्यम् नरहत्या, परदारहरणम् इत्यादीनि क्रूरकर्माणि खलु “साहसम्” इति संज्ञया अभिधीयन्ते ।
4. तिष्ठतु, यातु—प्राप्तकाले लोट ।

( ततः प्रविशति रामः सीतालक्ष्मणाभ्याम् )

रामः—( आकर्ण्य सहर्षम् ) सौमित्रे ! किं शृणोषि ? अयि विदेहराजपुत्रि ! त्वमपि शृणोषि ?

Eng.—( Then enter Ram with Sita and Lakshman ).

Ram.—( Having heard, with joy ) Son of Sumitra ! have you heard ! Daughter of the king of Videha ! have you too ?

Beng, (अनन्तर गीता ও লক্ষ্মণসহ রামের প্রবেশ) । রাম (ভরতের কণ্ঠরব শ্রবণ করিয়া সহর্ষে) সৌমিত্রি, শুনিয়াছ কি । বিদেহরাজ-নন্দিনি । তুমিও শুনিয়াছ কি ?

### Notes

1. सीतालक्ष्मणाभ्याम्—अत्र गम्यमान ( understood ) सहशब्दयोगे श्या ।
2. विदेहराजपुत्रि—vocativecase. विदेहानां राजा इति इतत् ; समासान् by the rule—राजाहःसस्त्रिभ्यष्टच् । तस्य पुत्री इति इतत् ।

कस्यासौ सदृशतरः स्वरः पितुर्मै

गाम्भीर्यात् परिभवतीव मेघनादम् ।

यः कुर्वन् मम हृदयस्य वन्धुशङ्काम्

सस्नेहः श्रुतिपथमिष्टतः प्रविष्टः ॥ ६ ॥

Prose.—पितुर्मै सदृशतरः कस्य असौ स्वरः, यः गाम्भीर्यात् मेघनादं परिभवतीव । ( अथ यः ) सस्नेहः ( सन् ) मम हृदयस्य वन्धुशङ्काम् कुर्वन् इष्टतः श्रुतिपथम् प्रविष्टः ।

Eng.—Whose is this voice that resembles much the voice of my father and that beats the roaring of the cloud in ( point of ) gravity ; affectionate as it is, it had desirably entered my ear giving rise to the belief that it comes from one favourable unto me.

Beng.—ए कर्णश्वर काहारा ? एथे अनेकथानि आमार पितारहै कर्णश्वरें तूला ; ए ये गांभीर्ये मेवध्वनिकेओ हाराहैयाछे । अहमय एहै श्वर आमार हनये “ए आमार बहू” एहै भाव जागाहैया आकाङ्क्षित भावेहै आमार कर्णकुहरे प्रवेश करिग्राछे ।

Tika.—‘पितुः मे’ सम जनकस्य दशरथस्य ‘सदृशतरः’ अतिशयेन तुल्यः ‘असौ’ अधुनैव मया श्रुतः ‘स्वरः’ कण्ठध्वनिः ‘कस्य जनस्य भवति’ इति । ( यः स्वरः ) ‘गाम्भीर्यात्’ हेतुः गम्भीरत्वात् मन्दत्वात् ‘मिथनाद’ जलदशब्दम् ‘परिभवति’ तिरस्करोति इव इत्यहमुत्प्रेक्षे, जलदध्वनेरपि गम्भीरतरः कस्य असौ कण्ठरवः यो मे पितुरेव ध्वनिम् अनुकरोति इत्यर्थः । ‘यः स्वरः सखेह’ खिग्धः खेहमयः इत्यर्थः सन् “सम हृदयस्य बन्धुशङ्काम्” अस्य ध्वनिरुच्चारयिता मे बन्धुरेव न खलु शतः इति सम्भावनाम् ‘कुर्वन्’ जनयन् ‘इष्टतः’ अभिलषितत्वेन आकाङ्क्षित इति भूत्वा ‘श्रुतिपथ’ कर्णकुहरे प्रविष्टः आगतः । अस्या स्वरस्या खिग्धत्वं कथयति—यत् अस्या उच्चारयिता मे बन्धुर्भवितु एव च अयं स्वरो मया वाञ्छितः सन् ( काञ्चनानः सन् ) सम श्रवणम् आगतः इति भावः ।

### Notes

1. सदृशतरः—अयम् अनयोरातिशयेन सदृशः इति तरप् । Here the comparison is between the voice of Bharat and any other voice ; thus the comparison is rather a mental one.

2. गाम्भीर्यात्—हेतौ प्रमी ; यद्वा गाम्भीर्यमाश्रित्य इति ल्यप् लोपे प्रमी ।

3. मिथनादम्—मिथस्य नादस्तमिति इतत् ।

4. परिभवति—परि + भू + लट् तिप् । It means तिरस्करोति beats.

5. इव—It denotes उत्प्रेक्षा ( surmise ) here = methinks, अहमुत्प्रेक्षे ; अव्यय ।

6. सखेहः—खेहेन सह वर्तमानः यः स इति बहु ; adj to यः ।

7. बन्धुशङ्काम्—obj to कुर्वन् । शङ्का=सम्भावना—आशा । बन्धु इति शङ्का सहसुपेति समासः । Or बन्धोः शङ्का इतत् ।

৪. দৃষ্টতঃ—ইপ্ + ক্ত ভাবি । দৃষ্টম্ অমিলিপিতম্ । ততঃ পঞ্চমীস্থানে তম্ ;  
দৃষ্টতঃ = দৃষ্টাত্ ; দ্বিতী পুনী ।

৭. স্মৃতিপথম্—স্মৃতিঃ শ্রবণস্য কৰ্ণস্য ইতি যাবৎ পথ্যাঃ ইতি ইতন্ । সমাসান্  
by the rule ‘স্বক্ পুরষ্ধু পথ্যমানক্’, : obj. of প্রবিষ্টঃ ।

লক্ষ্ণাঃ—আর্য্য মমাপি স্বল্লে ঞ স্বরসংযোগী বন্ধুজনবন্ধু-  
মানম্ আবহতি । এষ হি—

ঘনঃ স্রষ্টো ধীরঃ সমদহৃষমস্বিন্ধমধুরঃ,

কলঃ কণ্ঠে বচস্যনুপহৃতসজ্জাররমসঃ ।

যথাস্থানম্ প্রাপ্য স্কটকরণনানাচরতয়া

চতুর্ণাম্ বর্ণানামভয়মিব দাতুং ব্যবসিতঃ ॥৩॥

Eng. Lak. — Venerable sir, this voice also commands friendly feeling from me. Deep, grave and distinct as this voice is, it is affectionate and sweet like the sound of a bull in high spirits and at the same time it is indistinctly sweet at the throat ; properly touching the different vocal organs, and its various letters being distinctly pronounced, it is forceful in rising uninterruptedly in the heart, and it pledges, as it were the assurance of safety to the four castes.

Beng.—আর্য্য এই স্বর সংযোগ আমারও বন্ধুজনোচিত শ্রদ্ধা (আদর) জন্মাইতেছে । এই স্বর ঘন স্পষ্ট এবং গম্ভীর । মদোন্নত বুকের রবের ত্রায় স্নিগ্ধগম্ভীর এবং কর্ণদেশে অব্যক্ত মধুর (এই স্বর) । যথাযথ উচ্চারণ স্থানে অভিব্যক্ত ও ইন্দ্রিয়রাজিরদ্বারা পরিস্কটরূপে উচ্চারিত হইয়া এবং হৃদয়দ্রোশে অপ্রতিরুদ্ধ গতিদ্বারা বেগবান্ হইয়া চতুর্কর্ণের অভয় প্রদানে যেন উত্তত হইয়াছে ।

Tika.—एष स्वरः कीदृशः इति तं वर्णयति । अन्वयः—एष हि ‘वनः’ गभीरः, ‘स्पष्टः ( सुश्राव्यः ) धीरः’ गभीरश्च । ‘समदहपभस्निग्धमधुरः’—सदसत्तस्य पश्यत्य स्वर इव क्षिग्धः भरसः तथा मधुरः हृदयश्च । एषं च स नादः ‘कण्ठे’ कण्ठदेशे उत्पत्तिसमकाले एव इत्यर्थः ‘कलः’ अव्यक्तमधुरः । अपि च अयम् ध्वनिः यथास्थानं वर्णानां कण्ठतालुप्रवृत्तीनि यानि यानि उच्चारणस्थानानि वर्तन्ते तानि यथावयवरूपेण ‘प्राप्य’ संस्पृश्य ‘स्फुटकरणनागाचरतया’ स्फुटम् स्पष्टं करणम् इन्द्रियं लक्षणावल्या इन्द्रियप्रयत्नः वेपाम् तादृशानां नानाधराणां विविधानां वर्णानाम् भावः तेन हेतुना । विविधाः खलु वर्णाः बाह्यप्रयत्नेन तथा आभ्यन्तरप्रयत्नेन च स्फुटमुच्चारिताः—तेनैव हेतुना प्रयत्नय तादृश इति स निदान्तकौमुद्याम् वर्णप्रकरणे द्रष्टव्यः । [ यतः सर्वेषु एव वर्णेषु उच्चारणकार्ये प्रयत्नः स्फुटः—यतएव ] ‘वक्तुसि’ हृदयदेशे भावप्रकाशकस्य स्वरस्य उत्पत्तिस्थले इत्यर्थः ‘अनुपहतः’ केनापि विघ्नेन इन्द्रियदीर्घेण वा अप्रतिरुद्धः ‘सञ्चाररभसः’ गतिविशेषः—वचनदेशात् सुखदारेण निर्गमनं यावत् केनापि इन्द्रियदीर्घेण अस्पृष्टः एष स्वरः इति भावः [ तथाचोक्तं प्राणिनौयजिजायाम्—“आत्माबुद्ध्या मनोयुक्तं विवक्षया । मनः कायाग्रिमाहन्ति स प्रेरयति मारुतम् । मारुतस्तूरसि स्वम् मन्त्रं जनयति स्वयम्...कण्ठे मध्यमं तैष्ठ्यं भानुगम्...सोदीर्घो मूर्च्छिं अभिहतो वक्त्रमापद्य मारुतः वर्णान् जनयते...।” ] ‘चतुर्णाम् वर्णानाम्’ ब्राह्मणादिचातुर्वर्ण्यस्य अभयं दातुम् विपदः परित्रातुम् व्यवसितः कृत-प्रयत्नः इव इत्यहमुत्प्रेक्षे । ईदृशं खलुतेजोहृत्तोयम् स्वरः—यत् मनो अयम् चातुर्वर्ण्यस्य अभिरचने उद्यतमिच्छति इति भावः । शिखरिणीवत्तम् ॥

### Notes.

1. Compare—“अविज्ञातेपियन्धौ वलात् प्रज्ञादनेमनः” and “विमलं कलुषीभववञ्चितः कथयतेऽव हितैषिणं रिपुं वा”—Bharavi. A friend's sight or sound make him speak as such.

2. समदहपभस्निग्धमधुरः—सदेन ( high spirit ) सहवर्तमानः यः सः इति समदः बहु । समदः हृषभः इति कर्मधा । समदहृषभ इव ( लक्षणाया समदहृषभस्य स्वर इव ) सिन्धुधमधुरः इति उपमानसमासः । सिन्धुधयासी मधुरश्चेति कर्मधा ।

3. यथास्थानम्—यथोचितं स्थानमितिशाक-पार्थिवादित्वात् समासः । Obj. to प्राप्य ।

4. स्फुटकरणनानाचरतया—स्फुटानि सुस्पष्टानि करणाणि इन्द्रियप्रयत्नः येषां तानि इति बहु । नाना अचराणि इति कर्मधा, सहसुपा वा । स्फुटकरणानि नानाचराणि यस्मिन् तत् इति बहु । तस्य भावः इति तद्प्रत्ययः । तथा-इति द्वितीया । Construe—स्फुटकरण-नानाचरतया वचसि अनुपहतसञ्चाररभसः ।

5. अनुपहतसञ्चार-रभसः—adj. to स्वरः । सम् + चर् + घञ = सञ्चारः सङ्गलनम् । तव यः रभसः इति सुप्सुपा । उप + हन् + क्त = उपहतः । न उपहतः इति अनुपहतः नञतत् । अनुपहतः सञ्चाररभसः यस्य स इति बहु । Panini also in his Siksha writes—“वर्णाः प्रयोक्तव्याः नाव्यक्ता न च पीडिता ।” The passage of sound through the chest etc. should be free unobstructed and smooth.

6. व्यवसितः—वि + अव + सी + क्त कर्त्तरि । उद्यतः इत्यर्थः । Comp. “वातुं लोकान् इव कायवान् अश्ववेदः” “धृतमिव शरीरं ब्रह्मकोषस्य गुप्तौ” &c. Bhavabhuti.

Remark—Bharata's भक्ति make him look upon Rama as a divinity ( 'दैवत' परमं मनः—sl. 3 ), and Rama is सत्य incarnate (as Sumantra says here ), so also भरत is भक्तिमान् on राम (sl. 5). And Bharata is also like राम ( रामसदृशेन पथा प्रयाति ), so his sound made Rama think him as his वन्धु ।

रामः—सर्वथा नायमवान्धवस्य स्वरसंयोगः । हृदयतीव मे हृदयम् । वत्स लक्ष्मण ! दृश्यताम् तावत् ।

लक्ष्मणः—यदाज्ञापयति आर्यः । ( परिक्रामति ) ।

भरतः—अये कथं (? अहो कष्टं) न कश्चित् प्रतिवचनं प्रयच्छति । किन्तु खलु विज्ञातोऽस्मि कैकय्याः पुत्रो भरत प्राप्त इति ।

लक्ष्मणः—( विलोक्य ) अये आययौ रामः । न न—रूप-  
सादृश्यम् ।

Eng.—Ram.—At any rate it can not be an unfriendly voice. (or It cannot be the voice of an opponent), as it sweetens (touches) my heart. My darling Lakshmana ! Just see !

Lakshman—As your respected self commands. ( walks round ).

Bharat—Alas ! How does no one make any reply ? Is that they have recognised me as the son of Kaikeyi (or they know the son of Kaikeyi has arrived ).

Lakshman—( having seen ) well ! it is venerable Rama ! Oh—no no, there is similarity of person.

Beng.—राम—ये दिक् दिग्गे होक् ना केन एटा कोन अमित्रेर कथञ्चन नय—( केनना ) ईहा आमार हृदयके आर्द्र करितेहे । बग्न लक्ष्मण ! देखिया आईस । लक्ष्मण—आर्येय रेरूप आदेश । ( परिक्रमण करिते लागिलेन ) । भरत—अहो ! केहई ये कोन उত্তर दितेहेन ना ? तबे कि कैकेयीर पूत्र भरत आसियाहे ऐई भावेई आमाके ईहारा जानियाहेन । लक्ष्मण—( अबलोकन करिया ) एकि ! आर्य राम ! ना ना ए वे शुधु रूपगत सादृश्य ।

Tika.—‘क्लृदयति’ क्लिप्तं करोति, आर्द्रं करोति, सरसं स्पृशति इति भावः । ‘प्रतिवचन’—प्रत्युत्तरम् । प्रत्युत्तरमप्राप्य आशङ्कते—किन्तु इत्यादिना । अयमर्थः—“तथा खलु कैकेय्या भरतस्य कृते अहं राज्यात् निर्वासितः—तस्याः एव पुत्रो भरतः अत्र आगतः । नूनम् तस्य मनसि पापं वर्तते अतएव तस्य वचनस्य प्रतिवचनं न दातव्यम्”—इत्येव विविच्य किं नू रामः, अन्यः कश्चिद्वा न मे वचनस्य उत्तरं ददाति । ‘रूपसादृश्यम्’ रामस्य रूपेण सह अस्य आगन्तुकस्य सादृश्यं वर्तते ।



## Notes

1. क्लेदयति—क्लिद + चिच् + लट्, ति ।

2. Remark—Here all editors read कथम् in Bharta's speech, but we suggest कष्टम् here to improve the pathos of Bharata's mind and to bring better dramatic effect.

3. रूपसादृश्यात्—रूपस्य सादृश्याज्जिनि इतत् ॥

N. B.—Due to the similarity of Bharat's persons etc with Rama, Lakshman became astounded ; in the next moment he corrected his error in the next sloka.

सुखमनुपमं त्वार्यास्याभं शशाङ्कमनोहरं  
मम पिदसमं पीनं वक्षः सुरारिशरक्षतम् ।  
द्रुतिपरिवृतस्ते जोराशिर्जगत्प्रियदर्शनो  
नरपतिरयं देवेन्द्रो वा स्वयं मधुसूदनः ॥ ८ ॥

Prose order.—( अस्या ) सुखम् तु आर्यास्याभम् शशाङ्कमनोहरम् अनुपमम् ( भवति ) । ( अस्या ) पीनं वक्षः सुरारिशरक्षतम् मम पिदसमम् ; द्रुतिपरिवृतः जगत्प्रियदर्शनः अयं तेजोराशिनरपतिर्वा देवेन्द्रो वा स्वयं मधुसूदनो वा ।

Eng.—His face bears the very radiance of venerable Rama's—it is lovely like the moon's and unparallelled ; his wide chest resembles that of my father, pierced by the arrow of the enemy of Indra ; is this heap of majesty encircled by radiance and appearing agreeable ( pleasing ) to the ( people of ) the world, the ruler of men or gods, or the killer ( destroyer ) of the demon Madhu ( Madhusudan—) himself ?

Bong.—ईहार मुखानि ठिक आर्या रामछन्देर मुखे आतायूङ्ग ;  
छन्देर छार मनोहर एवम् तुलना रहित । ईहार विशाल बक्कः इह  
रिपुदण्डैरधिकृत आमार पितार बक्केर छार । ह्यातिमण्डित जगत्-  
निवासौ प्रियदर्शन एह तेजोराशि कि नरपति अथवा मूरपति अथवा  
अयम् मधुसूदन ।

Tika.—रूपसादृश्यात् विवक्ष्यते—‘अस्य’ मम पुरतः स्थितस्य (भरतस्य इत्यर्थः) ।  
‘सुखम् तु आर्यास्यात्मम्’ आर्यास्य रामचन्द्रस्य यत् आस्यम् सुखम् अस्य आभा इव  
आभा यस्य तादृशम् । अस्य सुखस्य कान्तिस्तु रामवदनस्य कान्तिं विभक्तिं इत्यर्थः ।  
इति रामेण सह अस्य रूपसादृश्यम् । ( अपि च अस्य सुखम् ) शशाङ्कमनोहरम्  
—चन्द्र इव अभिरामम् । ( तथा ) ‘अनुपमम्’ उपमारहितम्—अतुलनीयम्  
इत्यर्थः । ( एवं च अस्य ) पीनं स्थूलम् विशालमिति यावत् वचः ‘मुरारि-शरच्चतम्’  
मुरारि योऽरिः शम्भुरासुरः—येन साकं दशरथः विग्रहीतवान् तस्य शरैः बालैः चतम्  
आहतम्, तथा आघातेन जनितं व्रणचिह्नम् मम पिदसम् मम पितुः दशरथस्य  
वचसः तुल्यम् । ( तथाहि ) ‘दुःखिपरिहृतः’ सर्वतः दीप्तिमण्डितः जगत्प्रिय-दर्शनः  
जगद्वाहिनाम् प्रियमूर्तिः ‘अयम् तेजोराशिः’ तेजसः पुञ्जः तेजसा पुञ्जीभूतविग्रहीत्यम्  
जनः इत्यर्थः नरपतिर्नरनाथो वा भवेत् दीवेन्द्रो वा सुरनाथो वा भवेत्—स्वयं  
मधुसूदनो वा मधुहन्ता सर्वलोकेश्वरो विजुष्या भवेत् । हरिणीवृत्तम् ॥

### Notes

1. आर्यास्यात्मम्—आर्यास्य आस्यम् ( सुखम् ) इति इतत् । तस्य आभा । सा  
इव आभा यस्य तदिति बहु— by “सप्तसुप्रमानपूर्वस्य उत्तरपदलोपपद्यत्तव्यः” ।  
Adj. to सुखम् ।
2. शशाङ्कमनोहरम्—adj. to सुखम् । हरति इति हरः । हृ + अच्  
कर्त्तरि । मनसो हरः मनोहरः इति इतत् । शशः अङ्कः ( अङ्के वा ) यस्य स इति  
बहु— । शशाङ्क इव मनोहरम् इति उपमानसमासः ।
3. मुरारिशरच्चतम्—मुरारिनाम अरिः इतत् । तस्य शरः—इतत् । तेन

क्षतमिति इतत् । The construction is not fully explicit here ; it runs thus सुरारिश्चरत्तं मन यत् पिडवचः—तेन समम् अस्य पौनं वचः । This word may be taken as an adj. to वचः—the construction being अस्य सुरारिश्चरत्तं पौनं वचः सम पिडसमम् ; but in that case the adjective cannot justify itself—because the chest of Bharat was never सुरारिश्चरत्तं—whereas the breast of Dasarath was such. So we construe as in our Prose.

4. द्युति-परिहृतः—द्युत्या परिहृतः इति इतत् ; adj. to तेजोराशिः ।

5. जगत्प्रियदर्शनः—प्रियं दर्शनं यस्य स इति प्रिय-दर्शनः । बहु—। पक्षे दर्शनप्रियः by the rule “वा प्रियस्य” । जगतां प्रिय-दर्शनः इति इतत् ; or first compound जगताम प्रियम्, then तादृशं दर्शनं यस्य स इति ; adj. to तेजोराशिः ।

6. तेजोराशिः—तेजसः राशिरिति इतत् ।

7. नरपतिः—नराणां पतिरिति इतत् ।

8. देवेन्द्रः—देवानाम् इन्द्र इति इतत् &c.

9. मधुसूदनः—मधोः ( मधुदैत्यस्य ) सूदनः इति इतत् । सूदयति इति सूदि + लुप + कर्त्तरि । यदा-मधुसूदनशब्दस्य विशिष्य नन्द्यादिपाठात् कर्मोपपदादपि [ लुपः ] लुपः । मधुं सूदयतीति मधु + सूदि + लुप कर्त्तरि or लुपट् । Note the climax here.

लक्ष्मणः—(सुमन्त्रं दृष्ट्वा ) अये तातः ।

सुमन्त्रः—अये कुमारो लक्ष्मणः ।

भरतः—एवं गुरुरयम् । आर्य्य, अभिवादये ।

लक्ष्मणः—एहो हि । आयुष्मान् भव । ( सुमन्त्रं वीक्ष्य ) तात ! कोऽत्रभवान् ?

Eng. Lak.—( Having perceived Sumantra ) Here is the venerable Sir.

Sumantra - Oh ! here is Prince Lakshman.

Bharat—Well, he is my superior ; venerable one ! I salute thee.

Lakshman—Well come, come ! Live long. ( Eyeing towards Sumantra ) Sir, who is he ?

Beng.—लक्ष्मण ( श्रमश्रमे देखिना ) ए वे तात । श्रमश्रमे—एहै ये कुमार लक्ष्मण । भरत—ओ ए ये आमार पूज्य । आर्या, अभिवादन करि । लक्ष्मण—एस एस, दीर्घजीवी हउ । ( श्रमश्रमे देखिना ) तात हेनि के ?

Tika. & Notes—Easy.

सुमन्त्रः—कुमार !

रघोश्चतुर्थोऽयमजात् तृतीयः पितुः प्रकाशस्यतव द्वितीयः ।

यस्यानुजस्वम् स्वकुलस्य कीतोस्तस्यानुजोऽयम् भरतः कुमारः ॥८

Prose order अयं रघोश्चतुर्थः अजात् तृतीयः तव प्रकाशस्य पितुः द्वितीयः । स्वकुलस्य कीतोः ( रामरूपस्य ) यस्य अनुजस्वम् अयं ( हि ) तस्यानुजः कुमारी भरतः ।

Eng. Su—Prince, This is the fourth (in descent) from Raghu, third from Aja, and the second from your renowned father ; he is Prince. Bharat, the younger brother of Ramchandra the pride of the family, to whom you are also the junior.

Beng. — हे कुमार हेनि ( पूरुषपरम्पराय ) रघु हईते चतुर्थ, अज हईते तृतीय, आर तोगार प्रसिद्ध पितृदेव हईते द्वितीय । स्वकुल-स्वज रामचन्द्रेर तूमि अनुज—हेनिओ ताहारई अनुज कुमार भरत ।

Tika. 'अयं रघोः चतुर्थः' वंशस्य पुरुषपरम्परया ; रघोः प्रपौतः इत्यर्थः ।  
 अज्जात् तृतीयः—रघुपुत्रात् वंश-पुरुषपरम्परया तृतीयः अजस्य पौतः इत्यर्थः ।  
 'तव प्रकाशस्य' प्रसिद्धस्य पितुः द्वितीयः पूर्व्ववत् पुरुष-परम्परया एव । तव  
 पितुरेव पुत्रः इत्यर्थः । [ तर्हि कोऽयम् ? उच्यते— ] अयं हि 'स्वकुलस्य'  
 आत्मकुलस्य रघुवंशस्य इत्यर्थः 'केतोः' अजस्य जयपताकावत् गौरवस्थानस्य  
 इत्यर्थः यस्य रामचन्द्रस्य त्वज्ज अनुजः कर्मायान् तस्मैव ( अपरः ) अनुजः कुसारः  
 भरतः ॥ उपेन्द्रव्याहृतम् ॥

## Notes

1. प्रकाशस्य—प्रकाशते इति प्रकाशः पचाद्यच् । Or प्रकाशः अस्ति यस्य इति  
 प्रकाश + अच् by the rule अर्श आदिभ्योऽच्, and hence meaning प्रकाश-  
 शीलस्य = प्रख्यातस्य ; or better प्रकाशने अस्मात् इति प्र + काश् + घञ् अपा-  
 दानवाच्ये । प्रभवः उत्पत्तिस्थानम् इत्यर्थः । तव प्रकाशस्य पितुः = तव प्रभवस्य  
 पितुः = यः पिता तव प्रभवः ( उत्पत्तिस्थानं ) भवति तस्मैव इत्यर्थः ।

2. स्वकुलस्य—स्वं कुलं कर्मधा ; or स्वस्य कुलं इतत् ; तस्य ।

3. केतोः—'यस्य' इत्यस्य विधेयपदम् । केतु = flag.

4. अनुजः—अनु ( पश्चात् ) जायते इति अनु + जन् + ड कर्त्तरि ।

लक्ष्मणः—एह्ये हि इच्छाकुकुमार ! वत्स ! स्वस्ति (अस्तु ?)

आयुस्मान् भव ।

असुरसमरदक्षैर्वज्रसंघृष्ट (संघृष्ट) चापै-

रनुपमवलवीर्यैः स्वैः कुलैस्तुल्यवीर्यैः ।

रघुरिव स नरेन्द्रो यज्ञविश्रान्तकोशो

भव जगति गुणानाम् भाजनं भ्राजितानाम् ॥ १० ॥

Prose order.—असुरसमरदक्षैः वज्रसंघृष्टचापैः अनुपमवलवीर्यैः स्वैः कुलैः  
 तुल्यवीर्यैः ( त्वम् ) यज्ञविश्रान्तकोशः स नरेन्द्रः रघुरिव जगति भ्राजितानाम्  
 गुणानाम् भाजनं भव ।

Eng.—You come here. Darling, may good betide thee, you live long. Equally vigorous as you are with the kings of your line who were expert in (waging) war against the demons, were holders of bows that came in conflict with the thunderbolt, and who were of matchless prowess and vigour, be you the receptacle of shining (glorious) virtues (merits) like that noted king Raghu who exhausted his treasury at the end of the Sacrifice he held.

Beng.—সঙ্গ—আইস ইচ্ছাকুলকুমার বংশ, মঙ্গল হোক, দীর্ঘজীবী হও। অঙ্গদগণের সহিত সংগ্রামে দক্ষ, বজ্রের সহিত সংঘর্ষকারক ধনুর ধারক, অতুলবলবীৰ্য্যশালী নিজকুলের নৃপতিগণের সদৃশ বীৰ্য্যবান তুমি যজ্ঞান্তে রাজকোষ নিঃশেষকারী অগ্নিক রাজার পুত্র হইয়া অগতে উজ্জল গুণরাজির আধার হও।

Tika.—‘अमुरसमरदक्षैः’ अमुरैः दैत्यैः सार्द्धम् यः समरः संग्रामः तत्र दक्षैः कुशलैः। दशरथेन सह शम्भुरामुरस्य संग्रामो लक्ष्मीकृतः। वज्रैश्च इन्द्रायुधेन अग्निना संघट्टः प्राप्तसंघर्षः चापः धनुः येषां तादृशैः। येषां चापः वज्रैश्चापि साकं संघर्षं कृतवान् तादृशैः इत्यर्थः। अनेन राज्ञः दिलीपस्य यज्ञाद्यहरणकारणात् युवराजिन रघुणा सह इन्द्रस्य संग्रामः लक्ष्मीकृतः। अतएव अनुपमवलंबीर्थैः अतुलनीय-शक्तिसामर्थ्यैः स्त्रीः आत्मोद्वैः कुलैः लक्षणादृष्ट्या आत्मकुलीतपत्रैः रघुदशरथादि-भिर्दृष्टैः तुल्यधीर्थैः समशक्तिः तलम् यज्ञविश्रान्तकीशः स्नानुष्ठितस्य विश्रजितः यज्ञस्य अवसाने विश्रान्तः दानेन समाप्तिं नीतः वितरणेन चयं गमितः इत्यर्थः कौशो धनागारं यस्य तादृशः स प्रसिद्धः नरैन्द्रो रघुरिव [ विश्रजिदयागस्य सर्वस्वदक्षिणत्वात् ] जगति ‘भाजितानाम्’ दीप्तिमताम् उज्ज्वलानाम् इत्यर्थः ‘गुणानाम्’ वीर्य-दादत्वादीनाम् ‘भाजनम्’ आधारी भव’। मालिनीवृक्षम्।

### Notes

1. अमुरसमरदक्षैः—adj to कुलैः। सुरविरोधी इति अमुरः। विरोधार्थे नञ्प्रत्ययः ; for diff. senses of नञ्, compare “तत्सादृश्यमभावश्च तदन्वयं तदन्वयता

अप्रागस्त्यां विरोधश्च नञर्थः घट् प्रकीर्तिताः” । तेषां समरः इतत् । तव दक्षः तैरिति  
०तत् वा सुप्सुपा । See Tika also.

2. वज्रसंसृष्टचापैः—वज्रेण संघृष्टः or संसृष्ट इति इतत् । तादृशाः चापाः  
वेषां तैः बहु ; adj to कुलैः । For the appropriate meaning of the  
epithet, see Tika. If the reading is संसृष्ट then it means मिलित  
come in contact, or दीविमान् जातः ( cp “इन्द्रलीकावजयाय सृष्टः” in  
manorama ).

3. अनुपमवलवीर्यैः—adj to कुलैः । अविद्यमाना उपमा यस्या अनुपमम्  
बहु by “नजोऽस्त्रार्थानां बहुव्रीहिः वा चोत्तरपदलोपो वक्तव्यः” । वलं च  
वीर्यं च इति वलवीर्यं । इन्द्रसमासः । अनुपमं वलवीर्यं देशं तैरिति बहु ।  
The king's of solar races were all great fighters.

4. तुल्यवीर्याः—तुल्यं वीर्यं यस्या स इति बहु ; adj to त्वम् ।

5. यज्ञविश्रान्तकोशः—यज्ञे ( यज् + नञ् = यज्ञः ) ( यज्ञान्ते ) विश्रान्तः  
सङ्गसुपा । वि + श्रम् + क्त कर्त्तरि, = अवसितः इत्यर्थः । यज्ञविश्रान्तः कोशः  
यस्या स इति बहु । adj to रघुः । Raghu performed विश्रजित् याग  
wherein he made दक्षिणा of all his riches. See ante and comp  
“तमध्वरे विश्रजिति निःशेषविश्रान्तकोषजातम्” Rag. V.

6. नरेन्द्रः—नराणाम् इन्द्रः इति इतत् ; नरेषु इन्द्रः इति वा । नरः इन्द्र इव  
इति उपमितो वा । रघुः इत्यस्य विधेयपदम् ।

7. साजितानां—साज् + क्त कर्त्तरि । साजते = शोभते । Qual. गुणनाम् ।

भरतः—अनुगृहीतोऽस्मि ।

ल—कुमार । इह तिष्ठ । त्वदागमनम् आयाय निवेदयामि ।

भरत—आर्य ! अचिरमिदानौमभिवादयितुम् इच्छामि ।

श्रीघ्नं निवेद्यताम् ।

ल—वाढम् । ( उपेत्य ) जयतु आर्यः । आर्य—

Eng. Bharat.—I have been obliged.

Lakshman.—Prince ! wait a bit here ; I am reporting your arrival to venerable Ram.

Bhar.—Sir ! I want to salute him immediately. Quickly report this.

Lakshmana.—Yes ! ( having approached ) may you prosper sir ; Ho sir.

Beng.—ভরত । আমি অল্পগৃহীত হইলাম । লক্ষ্মণ—কুমার এখানে একটু দাঁড়াও । আমি তোমার আগমন আর্ধ্যকে জানাই ।

ভরত—আর্ধ্য ! দ্বারায় আর্ধ্যরামকে অভিবাদন করিতে ইচ্ছা করি । শীঘ্র জানান । লক্ষ্মণ—আচ্ছা । ( অগ্রসর হইয়া ) আর্ধ্যের জয় হোক । আর্ধ্য—

Tika. 'अभिवादयितुम्' प्रणामं विधातुम् । अचिरं शीघ्रम् । जयतु = सर्वान् कथं च वर्तताम् ।

### Notes

I. आर्थाय—सम्प्रदाने चतुर्थी by the rule "क्रियया यमनिर्देति सोऽपि सम्प्रदानम्"—This is भाष्य's view; But acc. to Vritti, सम्प्रदान here comes by the varttika "क्रियायद्वयमपि कर्तव्यम्" । Nagesha and others restrict this varttika "क्रियायद्वयमपि—" to अकर्षक roots and some of them wish to parse such cases also as कर्मणि ४र्थी by the rule "क्रियाद्योपपदस्य च कर्मणि स्थानिनः" । Thus आर्थं प्रीणयितुम् निवेदयामि = आर्थाय निवेदयामि ( with suppression of the तुमुन्त word and allowing ४र्थी in its कर्म ) ।

2. अभिवादयितम्—अभि + वद् + णिच् + तुमुन् ।

3. जयतु—जि + लोट + तुप् । जि—to proper ; intransitive use.



अयं ते दयितो आता भरतो आतृवत्सलः ।

संक्रान्तं यत्न ते रूपमादशे इव तिष्ठति ॥ ११ ॥

Prose.—अयं ते दयितो आता आतृवत्सलो भरतः । ते रूपम् आदशे इव यत्न ( आतरि ) संक्रान्तं तिष्ठति ।

Eng.—This is your beloved brother Bharat who is affectionate to his brothers ; in him lies your very complexion reflected as if in a mirror.

Beng.—এই আপনার প্রিয় ভাতা ভাতৃবৎসল ভরত । আপনার রূপ আদর্শের ছায় পাশাতে গংক্রান্ত হইয়া রহিয়াছে ।

Tika.—‘अयं ते दयितः प्रियः आता आतृवत्सलः’ आतृषु स्नेहस्य भरतः । ते रूपम् वणः आदशे इव दर्पणे इव यत्न यस्मिन् भरते संक्रान्तं प्रतिफलितं तिष्ठति । विम्बस्य प्रतिविम्बो यथा दर्पणे दृश्यते, तद्वत् रामस्य रूपं भरते दृश्यते इत्यर्थः ।

### Notes

1. दयितः—दय् + क्त कर्मणि । Qual. आता ।
2. आतृवत्सलः—आतृषु वत्सलः इति सहसुपा । वत्स is a young one. Then we have सत्वर्थीय लच् as वत्सलः affectionate. लच् comes by the rule “वत्सांसाभ्यां कामवले” ।

3. संक्रान्तम्—सम् + क्रम् + क्त कर्त्तरि ; adj to रूपम् ।

रामः—वत्स लक्ष्मण ! किमेवं भरतः प्राप्तः ।

ल—आर्य्य ! अथ किम् ।

रामः—मैथिलि ! भरतावलोकनार्थं विशालीक्रियताम् ते चक्षुः ।

सीता—अग्रउत्त किं भरदो आग्रदो [ आर्य्यपुत्र ! किं भरतः आगत ] ?

रामः—मैथिलि ! अथ किम् ।—

Eng. Ram. — My darling Lakshman is it that Bharat has arrived.

Lakshman. — Yes, sir.

Ram. — Maithili wide open ( extend ) your eyes to behold Bharat.

Sita. — Has Bharat come, my husband ?

Ram — Yes, Maithili.

Beng. — राम—ब९ग लक्ष्मण ! उरत कि आसियाछे । लक्ष्मण—  
आछे हा आर्या । राम—मैथिलि ! उरतके देखिबार जख छफू  
प्रसारित कर । सीता—आर्यापूख ! उरत आसियाछेन कि ? राम  
—है मैथिलि ।

Tika. — 'मैथिलि' हे मिथिलाराराजपुत्रि 'भरतावलोकनार्थ' भरतस्य दर्शनार्थम्  
'चक्षुः नेत्रं विशालीकृत्यताम्' प्रसार्यताम् । अपिच अयमपि मन्थे ध्वन्यने—भरतं  
प्रति सीतायाः मनः विरूपम्, यतः भरतस्यैव कृते रामः राज्यात् निर्वासितः बभूव ।  
नेत्रञ्च इन्द्रियाधिपस्य मनसः वशं तिष्ठति, अतएव सीतायाः नेत्रमपि भरतस्य सुखम्  
द्रष्टुम् पराङ्मुखम् भवेदेव, परमधुना भरतः अभ्यागतः "सर्वस्याभ्यागतो गुरुः"  
“अरावप्युचितं कार्यमातिथ्याम् गृहमागतं” इति भरतं द्रष्टुम् विरूपतावशात्  
सङ्क्षितम् सीतायाः नेत्रम् अधुना चित्तीदार्येण विशालीकर्तव्यम् इति रामचन्द्रः  
सीताम् एवम् उपदिशति ।

### Notes

1. भरतावलोकनार्थ—भरतस्य अवलोकनम् इत्यतः । तस्यै द्रष्टुम् इति चतुर्थी  
तत्पुरुषे नित्यसमासः । “अथ न सह नित्यसमासः विशिष्यलिङ्गताच्चेति वाच्यम्” ।

( राम )—अद्य खल्ववगच्छामि पित्रा मे दुष्कारम् कृतम् ।

कीदृशस्तनयस्ते होभ्रातृसंनेहोऽयमीदृशः ॥ १२ ॥

Prose.—पिता मे दुष्करम् कृतम् इति अद्य खलु अवगच्छामि, अयम् भ्रातृसहेहः

ईदृशः । तनयसहेहः कीदृशः ?

Eng.—To-day I understand what a difficult task my father has performed. This is fraternal love, then how much is filial affection.

Beng.—আজ আমি বুঝিতেছি যে পিতা আমার (আমাকে বনে পাঠিয়ে) কি দুধর কার্যই না করিয়াছেন। ভ্রাতৃস্নেহ এইরূপ, তবে পুত্রস্নেহ না জানি কিরূপ ?

Tika.—भरतस्य स्नेहभावः रामचन्द्रः सीतार्थं कथयति—पिता दशरथेन 'दुष्कर' कर्तुम् अशक्यं 'कार्यम् कृतम्' । प्रागेभ्योऽपि प्रेयांसं मां वनं प्रेरयित्वा पिता कीदृशं कर्तुम् अशक्यम् कार्यम् आचरितम्, तदद्य अद्य भरतस्य आगमनात् अहम् बोद्धुं शक्नोमि । 'अयम् भ्रातृसहेहः ईदृशः' खलु, यत् सिंहासनं त्यक्त्वा भरतः अत्र प्राप्तः ; ननु एतादृक् चेत् बलीयान् भ्रातृसहेहः तर्हि तनयसहेहः अपत्यसहेहः कीदृशः ? नूनं भ्रातृसहेहात् अपि तनयसहेहः बलीयान् [ नीचागामी लोकमाया इतिस्मरणात् ] । तादृशम् बलीयांसं तनयसहेहं हृदये पुण्यता तथा कैकेयीवाक्यात् मां वनं प्रेरयता पिता मे कीदृक् कष्टमनुभूतम् इति अद्य मया अनुमोयते ।

### Notes

1. अद्य किम्—These two अव्यय imply assent here.
2. अवगच्छामि—अव + गम् + लट् मि I understand.
3. दुष्करम्—दुर् + कृ + खलु कर्मणि । कर्तुम् अशक्यम्, दुःखेन क्रियते यत् तत् । For a similar sentiment, comp "चक्रवाकी आरटति दुष्करमहं करोमि" Sak III, and "वासवदत्ता—दुष्करमहं करोमि"—Swapna IV.
4. भ्रातृसहेहः—भ्रातरि स्नेहः सहसुपा ।
5. तनयसहेहः—तनये स्नेहः सहसुपा । अपत्यसहेह is stronger than भ्रातृसहेह, so now Rama realises the sufferance of Dasaratha for his son ( i. e. Rama ).

ल—आर्य किं प्रविशतु कुमारः ?

रामः—वत्स लक्ष्मण ! इदमपि तावदात्माभिप्रायमनुवर्त्तयितुमिच्छसि । गच्छ सत्कृत्य शीघ्रं प्रवेश्यताम् कुमारः ।

ल—यदाज्ञापयति आर्यः ।

रामः—अथवा तिष्ठ त्वम्—

Eng. Lakh.—Sir will the prince enter ? ( Is he to be permitted to enter the cottage ? )

Ram.—My darling Lakshman ! is it that you want to follow your own wish ( to safeguard me ) in this respect ? Go let him enter with honour ( or welcome him ).

L.—As the noble sir commands.

Ram.—Or, you better stop.

Beng. ल—आर्य ! कुमार कि तबे प्रवेश करिबेन । राम—बत्स लक्ष्मण ! ए बिषये कि तूमि निज्जेर अभिप्राय अनुसरण करिते ईच्छा करितेछ ? याँ गान्दरे कुमारके प्रवेश कराओ । ल—बे आछा आर्य ! राम—अथवा तूमि थाक ।

Tika. — 'प्रविशतु किम्' पर्णशालायाः अभ्यन्तरप्रवेशे भरतस्त्वया अनुमतः ? 'इदम्' भरतस्य प्रवेशनम् । आत्माभिप्रायम्—तव आत्मनः अभिरुचिम् 'अनुवर्त्तयितुम्' अनुसरयितुम् । स्नातुर्भरतस्य अत्र कुटीरस्य अभ्यन्तरे प्रवेशनम् रचकस्य तव इच्छासापेक्षम् भवितुम् नाहंति । कृतं तव अग्निं सन्देहेन । स साधुरेव अतः ससम्भ्रमम् तम् प्रविश्य इति भावः ।

### Notes

1. प्रविशतु—अनुज्ञायाम् लोट ।

2. इदम्—प्रयोज्यकम् of अनुवर्त्तयितुम् । In अग्निच् the sentence was इदम् आत्माभिप्रायमनुवर्त्तते ; with णिच् we get तम् इदम् आत्माभिप्रायम् अनुवर्त्तयसे &c.

3. आत्माभिप्रायम्—आत्मनः अभिप्रायस्तमिति इ तत् ; obj to अनुवर्त्तयितुम् ।

4. अनुवर्त्तयितुम्—अनु + वृत् + णिच् + तुम् ।

5. सत्कल्य—सत् + क्क ल्यप् । सत् = आदरे गतिः । See the rule “आदरानादरयोः सदसती” ।

6. प्रवेश्यताम्—प्र + विष् + णिच् लोट् ताम् कर्मणि ।

(रा)—इयं स्वयं गच्छतु मानहेतोर्मातेव भावं तनये निवेश्य ।

तुषारपूर्णात्पलपत्रनेत्रा हर्षास्त्रमासारमिवोत्सृजन्ती ॥१३॥

Prose.—मानहेतोस्तनये मातेव भावं निवेश्य तुषारपूर्णात्पलपत्रनेत्रा आसारमिव हर्षास्त्रमुत्सृजन्ती इयं स्वयं गच्छतु ।

Eng.—In honour of Bharata, let Sita herself go cherishing the feelings as of a mother for the son, and shedding tears of joy in torrents from her eyes, eyes looking like (a pair of ) lotus covered with dew.

Beng.—ভরতের সম্মানের জন্য গীতাদেবী স্বয়ংই পুত্রে মাতার ভাব (প্রেমভাব) ধারণ করিয়া এবং ভূবারগনাথ পত্রপত্রনেত্রে আনন্দাশ্রুধারা পাতিত করিয়া, গমন করুন ।

Tika.—‘मानहेतोः’ भरतस्य सम्मानहेतोः भरताय यथोचितम् सम्मानम् प्रदर्शयितुम् ‘तनये पुत्रे’ मातेव जननी इव भावं ‘निवेश्य’ पुण्यती, यथा जननी पुत्रे स्नेहभावम् पुण्यति तद्वत् पुत्रसदृशे भरते मातृतुल्या सीता अपि स्नेहभावं पुण्यती सती । [ ननु कौदृशी सीता ? ] ‘तुषारपूर्णात्पलपत्रनेत्रा’ तुषारिण हिमिन शिशिर-विन्दुभिरित्यर्थः पूर्णा यत् उत्पलपत्रं कमलपत्रं तच्चुली अभिरामे नेत्रे यस्यास्मादृशी सीता । [ किं कुर्वती ? ] आसारमिव वारिधारामिव हर्षास्त्रम् आनन्दजं अश्रु उत्सृजन्ती पातयन्ती ‘इयं सीता स्वयमेव गच्छतु’ भरतस्य आनयनाय चलतु । उपजातिवृत्तम् ।

### Note

1. मानहेतोः—मानएव हेतुः कर्मधा । or मानस्य हेतुः इति इतत् । हेतौ-

५मी or ५थी इष्टी । Compare our notes under शकुन्तलाहंती: in Sak. IV. Avoid the rule “षष्ठी हेतुप्रयोगे” here, for this applies where मान and हेतु are separate etc.

2. निवेश—नि + विश् + शिच् + लप् ।

3. तुषारपूर्णात्पलनं वा—तुषारेण पूर्णम् इति इतत् । तादृशम् उत्पलपत्रम् इति कर्मधा । तुषारपूर्णात्पलपत्रम् ( तुषारपूर्णात्पलपत्रमिव ) नैवम् यस्याः सा इति बहु । adj to द्रवम् ।

4. आसारमिव—उपमान कर्म of उत्सृजन्ती ।

5. हर्षाम्भु—हर्षजम् असुमिति शाकपाधिवादित्वात् तत्— । obj to उत्सृजन्ती ।

6. उत्सृजन्ती—उद् + सृज् शतृ स्त्रियाम् ।

7. गच्छतु—अनुज्ञायाम् लोट् । Rama arranges this to show special honour to Bharata and that Sita may entertain good filial affliction on such a saintly brother ; Rama also well anticipates the tears that will come into their eyes due to a meeting at this stage and makes a happy provision in this way.

सीता—जं अय्यउत्तो आणवेदि । ( उत्थाय परिक्रम्य भरतमवलोक्य ) हम्—तदो तं बेलं दाणि णिकन्तो अय्यउत्तो । णहि णहि रामसादिस्सम् । [ यत् आर्यपुत्र आन्नापयति । हं ततस्ताम् बेलाम् इदानौम् निष्क्रान्त आर्यपुत्रः । नहि नहि रूपसाट्टशम् ] ।

सुमन्त्रः—अये वधूः ।

Eng. Sita.—As my noble husband commands ; ( having risen, walking around and looking at Bharat ) what ! my

noble husband has also come out in this moment and is now here ! Oh no no this is similarity of person or appearance.

Sumantra.—Oh ! the daughter-in-law.

Beng. सीता—आर्यापुत्रेण वे प्रकार आदेशः । ( उठिया परिक्रम करतः भरतके अवलोकन करिया ) आँ ! ( आगिओ एगेछि ) आर्यापुत्रो सेहै कालेहै बाहिर ह्ये एगेछेन । ना ना ए रूपसादृश !  
श्रुमञ्ज—अये बधू ( ये ) ।

Tika.—‘ताम् विलाम्’ यस्यां विलायाम् अहम् निष्क्रान्ता तस्यामेव विलायाम् ‘इदानीम् निष्क्रान्तः’ तस्यां विलायाम् निष्क्रान्त्य अधुना अत्र उपस्थितः इति भावः । भरते एव सीतायाः रामभान्तिः, रूपसादृश्यात् । ततः आत्मनः भ्रमं विज्ञाय कथयति—  
नहि नहि नैवायम् रामः अपितु रूपसादृश्याम् वर्णसादृश्यां खलु ।

### Note

1. हम्—It is an अव्यय indicating सम्भ्रम or better विस्मय here. She mistakes Bharata as Rama, due to रूपसादृश्या and wonders how Rama too has come here by this time.

2. विलाम्—obj. by the dictum “अकर्म कधातभिर्योगे दिशःकालोभावी गन्तव्योधा च कर्मसंज्ञकः इति वाच्यम्”—यथा मासम् आस्ते, कुरुन् स्वपिति । ततः तस्यां विलायाम् निष्क्रान्तः इत्यर्थे तां विलां निष्क्रान्तः ।

भरतः—अये इयमत्रभवती जनकराजपुत्री ।

इदं तत् स्त्रीमयं तेजो जातं क्षीतोदराद्वलात् ।

जनकस्य नृपेन्द्रस्यतपसः सन्निदर्शनम् ॥ १४ ॥

Prose. हलात् क्षीतोदरात् जातम् इदं तत् स्त्रीमयं तेजः । ( इदं हि ) नृपेन्द्रस्य जनकस्य तपसः सन्निदर्शनम् ।

Eng. This is that radiant ( luminary ) in the shape of a female that has been dragged from underground by the

plough ; it is the best example ( instance ) of the austerities practised by Janaka the great king.

Beng.—हलकर्षणे ऋद्धमथ हईते उत्पन्न एहे गेहे श्रीमन्-तेज । ईहा राजा जनकेर तपश्रार उत्तम निदर्शन ( दृष्टांत ) ।

Tika.—‘हलात्’ लाङ्गलात् लाङ्गलकर्षणेन इत्यर्थः लाङ्गलमत्रित्य वा ‘क्षीरोदरात्’ क्षीवस्य भूमिः उदरात् अभ्यन्तरप्रदेशात् जातम् उत्पन्नम् ‘इदं सम समचं स्थितं तत् स्त्रीमय’ स्त्राययवम् स्त्रीरूपमित्यर्थः तेजः ज्योतिः । अत्र सीता ज्योतिःस्वरूपेण वर्तते । तस्याः उत्पत्तिविषये हलः पितृरूपेण क्षीव च मातृरूपेण कल्पितम् । यथा पितुः मातृरुदरात् पुत्रो जातो भवति एवं हलात् ( पितृरूपात् ) क्षीवस्य ( मातृरूपस्य ) उदरात् ( गर्भात् ) इदं ज्योतिरुत्पन्नं, यत् सीतारूपायाः स्त्रियाः अवयवं गृहीत्वा सम पुरतस्तिष्ठतीति भावः । [ ननु कथम् अस्या उत्पत्तिरिति उत्तरं पठति— ] इदं हि ‘हृषेन्द्रस्य राज्ञश्चिह्नस्य जनकस्य तपसः’ तपस्याचरणस्य ‘उत्तमं निदर्शनम्’ उदाहरणम् । जनकः तपस्यावलात् क्षीवमध्यात् ईदृशं ज्योतीरूपं कन्यारजं लब्धवान् इति भावः । तपस्याया खलु फलमिदं सीता इत्यर्थः ।

### Notes

1. हलात्—“भुवः प्रभवः” इति अपादाने पञ्चमी । Some say हलयोगम् प्राप्य इति लाव् लोपे प्रसी ; but it is better to take it an instance of “भुवः प्रभवः” provided the plough is considered as the father. We apply the rule “भुवः प्रभवः” here, for she was existing in हल ( father ) as तपस्तेजः ।

2. क्षीरोदरात्—क्षीवस्य उदरम् इति इतत् । अपादाने प्रसी by the rule “जनिकर्तुः प्रकृतिः” । We apply “जनिकर्तुः प्रकृतिः” here, for she was not existing in any form in क्षीरोदर before.

3. स्त्रीमयम्—स्त्री अवयवम् अस्या इति अवयवार्थे मयट् प्रत्ययः ।

4. सन्निदर्शनम्—सत् निदर्शनम् इति कर्मधा ।



ভরতঃ—আর্য্যে অভিবাদ্যে । ভরতোঃসহমস্মি ।

সীতা—( আত্মগতম্ ) এ হি রূপম্ এষ । সরজোহী বি  
সো এষ । ( প্রকাশম্ ) বচ্ছ ! চিরং জীব । [ নহি রূপমেব ।  
স্বরযোগোঃপি স এব । বত্স ! চিরং জীব ] ।

ভরতঃ—অনুন্টহীতোঃস্মি ।

সীতা—এহি বচ্ছ ! ভাদুমণোরহম্ পুরিহি । [ এহি বত্স,  
ভাদুমণোরথং পূরয় ] ।

সুমন্তঃ—প্রবিশতু কুমারঃ ।

ভরতঃ—তাত ইদানীম্ কিং করিষ্যসি ।

Eng. Bh.—Madam, I salute thee ; I am Bharat.

Sita.—( To herself ) not only the complexion ( frame of  
the body ) but the voice too is the same ( indentical with  
Ram ) ; ( aloud ) my boy ! may you live long.

Bharat.—I am obliged.

Sita.—Come my boy ! fulfil your brather's desire.

Sumantra,—Enter Prince.

Bharat.—Sir ! what will you do now ?

Beng.—ভরত—আর্য্যে [ আমি আপনাকে প্রণাম করিতেছি ।  
আমি, ভরত । সীতা—( স্বগত ) শুধুরূপ নয় কর্তৃস্বর ও সেই ( রামেরই  
মত ) । ( প্রকাশে ) বৎস ! চিরজীবী হও । ভরত—কৃতার্থ হইলাম ।  
সীতা—এস বৎস ! ভাতার মনোরথ পূর্ণকর । সুমন্ত—কুমার প্রবেশ  
করুন । ভরত—তাত । আপনি এখন কি করিবেন ।

Tika....‘স্বরযোগঃ’ কণ্ঠস্বরঃ । ভাতৃমণোরথম্ রাসচন্দ্রস্য ইচ্ছাম্, সা তু  
ইচ্ছা কুটীরস্য অম্বন্তরী প্রবিশতুপা ।

Notes

1. स्वरयोगः—स्वरस्य योगः इति इतत् । स्वरयोजना । कण्ठे स्वरसंयोगः इत्यर्थः ।

2. जीव—लोट् in the sense of benediction ( आशिष ) ; by the rule “तच्छीसातङ् आशिषि etc”—we may have another alternative form as जीवतात् ।

3. भ्रातृ मनोरथम्—भ्रातुः मनोरथः इति इतत् । तम् ।

4. प्रविशतु कुमारः—Sumantra rather tries to avoid going before Rama and be an ill-reporter.

समन्त्रः—अहं पश्चात् प्रवेक्ष्यामि स्वर्गं याति नराधिपे ।

विदितार्थस्य रामस्य ममैतत् पूर्वदर्शनम् ॥ १५ ॥

Prose....अहं पश्चात् प्रवेक्ष्यामि । नराधिपे स्वर्गं याति विदितार्थस्य रामस्य एतत् मम पूर्वदर्शनम् स्यात् ।

Eng....I shall enter later on, as this is my first meeting with Ram after he had known the fact that the king is no more or has gone to the heaven.

Beng. স্বমন্ত্র—আমি পশ্চাৎ প্রবেশ করিব । মহারাজ স্বর্গ গমন করিলে এই বৃত্তান্ত রামচন্দ্র বিদিত হওয়ায় পর তাঁহার সহিত এই আমার প্রথম সাক্ষাৎ ।

Tika.—‘अहं पश्चात्’ तव प्रवेशस्य अन्ते ‘प्रवेक्ष्यामि’ प्रवेशम् करिष्यामि । ‘नराधिपे राजनि स्वर्गं याति’ सति सति ‘विदितार्थस्य’ विदितः ज्ञातः अर्थः राज्ञः मरणवृत्तान्तोद्येन तस्य रामस्य ‘एतत्’ वर्त्तमानम् मम ‘मि पूर्वदर्शनम्’ प्रथमः एव साक्षात्कारः स्यात् । अतएवाहं पश्चात् प्रवेक्ष्यामि ।

Notes.

1. प्रवेक्ष्यामि—प्र + विश् + लृट् स्थाणि ।-

2. याति—adj to नराधिपे ( which has भावे ७मी ) ।

3. नराधिपे—नराणाम् अधिपस्यन्निति भावे ङी by “यस्य च भावेन भावस्यञ्चम्” ।

4. विदितार्थस्य—विदितः अर्थः येन तस्य इति बहु । The क्त in विदित is used in the sense of आसन्नभविष्यत् । the rule is “वर्त्तमानसामीप्ये वर्त्तमानवदा” । For Rama has not as yet known of Dasaratha's death in this play ; sl. 12 above proves this. He will know of father's death now ; so we propose to interpret विदित in विदितार्थ, as ज्ञास्यमानार्थ ।

5. पूर्वदर्शनम्—पूर्वं दर्शनमिति कर्मधा ।

6. रामस्य—सम्बन्धविवक्षायां षष्ठी or कर्मणि षष्ठी ( see Remark ).

7. मन—हृदयोगे कर्त्तरि षष्ठी ।

Remark.—The rule उभयप्राप्ती कर्मणि bars षष्ठी in मन ; but still it is not quite ungrammatical. Bhattoji writes—“केचिद्विशेषविभाषानिच्छन्ति शब्दानामनुशासनमाचार्यस्य आचार्येण वा ।”

भरतः—एवमस्तु । ( राममुपगम्य ) आर्य्य, अभिवादये भरतोऽहमस्मि ।

रामः—( सहर्षम् ) एह्येहि इक्ष्वाकुराजकुमार ! स्वस्ति । आयुष्मान् भव ।

Eng. Bh.—Let it be so ; ( having approached Ram ). Sir I am Bharat, I salute thee.

Ram.—( With joy ) come Prince of Ikshvaku race ! come along ! Good betide thee ; may you live long.

Beng.—ভরত—তাঁহাই হউক । ( রামসমীপে গিয়া ) আৰ্য্য ! আমি ভরত, আপনাকে প্রণাম করিতেছি । রাম—( সানন্দে ) এস ! এস ! ইক্ষ্বাকুরাজকুমার । ক্ষুণ্ণি (বা—মঙ্গল) হোক । দীর্ঘজীবী হও ।

Tika.—एह्येहि = एहि एहि इति [सम्भ्रमे दिव्यक्तिः] ; आगच्छ इत्यर्थः ।

Note.

1. Remark—Most of the editions read इच्छाकुङ्कुमार here and elsewhere but we propose to read इच्छाकुराजकुमार or इच्छाकुङ्कुमार instead in all these instances.

(रामः)—वक्षः प्रसारय कपाटपुटप्रमाण-

मालिङ्गमां सुविपुलेन भुजद्वयेन ।

उन्नामयाननमिदं शरदिन्दुकल्पं

प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥ १६ ॥

Prose.—कपाटपुटप्रमाणम् वक्षः प्रसारय । सुविपुलेन भुजद्वयेन मामालिङ्ग । शरदिन्दुकल्पम् इदम् आननमुन्नामय । व्यसनदग्धमिदं शरीरम् प्रह्लादय ।

Eng.—Extend your chest which is big ( broad ) like a folded door-panel ( or which equally measures with a folded door panel ). Embrace me with your (extremely ) long arms. Raise up your face that resembles ( or looks like ) the autumnal moon. Gladden as well this person fed up with adversity.

Beng.—सम्पुटित कपाटतुल्या तोगार बक्षःद्वल प्रसारित कर । सुविपुलबाहुद्वयद्वारा आमांश आलिङ्गन कर । शरदिन्दुकल्प एहे मुख उन्नतित कर । व्यसनदग्ध एहे आमांश शरीरके आह्लादित कर ।

Tika.—‘कपाटपुटप्रमाणम्’ सम्पुटितकपाटतुल्यपरिमाणविशिष्टम् ‘वक्षः प्रसारय’ विस्तारय । ‘सुविपुलेन अतिविशालेन भुजद्वयेन’ बाहुद्वयेन ‘माम आलिङ्ग’ । ‘शरदिन्दुकल्पम्’ शरत्कालीनचन्द्र इव शोभनम् ‘इदम् आननम् उन्नामय’ उत्तोलय । ‘व्यसनदग्धम्’ आपत्पीडितम् ‘इदम् शरीरम्-प्रह्लादय’ आनन्दय, शीतलय इति यावत् । वसन्ततिलकं वृक्षम् ॥

## Note

1. कपाटपुटप्रमाणम्—कपाटयोः पुटः इति इतत् । स ( एव ) प्रमाणं यसातमिति । Broad chest is so compared by the poets, cp “कपाटवचाः” in Rag. III, 34. and “व्यूढोरस्कः इषस्कन्धः शालप्रांशुः महाभुजः” in Rag I.

2. प्रसारय—प्र + सृ + णिच् + लोट हि ।

3. सुविपलेन—सुष्टु, विपुलमिति प्रादि ।

4. भुजद्वयेन—भुजयोर्द्वयं तेन इति इतत् । करणे श्या ।

5. शरदिन्दुकल्पम्—शरदः इन्दुरिति इतत् । ईषदूनः शरदिन्दुरिति कल्पप्रत्ययः by “ईषदसमाप्तौ कल्पव्देश्यदेशीयरः” । Qual. आननम् ।

6. उन्नामय—उद् + मम् + णिच् + लोट हि । The Ganasutra “ज्वल-हलल्ललनमाननुपसर्गाद्वा” directs optional निष्त्वं of अनुपमृष्ट नम, and compulsory निष्त्वं of सोपमृष्ट नम when णिच् follows. How then do you get दीर्घ here when णिच् follows ? This is usually supported by first getting घञन्त उन्नामयशब्द and then adding णिच् to it, or better by resorting to व्यवस्थितविभाषा in the rule “मितांङ्गस्वः” by dragging down “वा” from its previous rule “वा चित्तविरागे” । Thus Bhattoji says “कथं तर्हि प्रज्वालयति, उन्नामयतीति ? घञन्तात् ‘तत्करोति’ इति शौ । कथं संक्रामयतीति ? ‘मितां ङ्गस्वः’ इति सूत्रे ‘वा चित्तविरागे’ इत्यतो ‘वा’ इत्यनुवर्त्त । व्यवस्थितविभाषाश्रयणात् इति वृत्तिकृतम् । एतेन धुर्यान् विद्यामय इत्यादि व्याख्यातम्” ।

7. व्यसनदग्धम्—व्यसनेन दग्धमिति इतत् । Rama's body and so mind is already overpowered and burnt down by this adverse change ( व्यसन or विपद् ) ।

भरतः—अनुगृहीतोऽस्मि ।

सुमन्त्रः—( उपेत्य ) जयतु आयुष्मान् ।

Eng. Bharat.—I am obliged.

Sumantra.—( Having approached ) May the long-lived one be prosperous.

Beng, ভরত—অনুগৃहीত হইলাম । সুমন্ত্র—( নিকটে গিয়া )  
আশুশ্রাব্যের জন্ম হোক ।

Tika and Notes—Easy.

रामः—हा तात !

गत्वा पूर्व' स्वसैन्यै रभिसरिसमये ख' समानैर्मिमानै-

र्विख्यातो यो विमर्दे स स इति बहुशः सासुराणां सुराणाम् ।

स ओमांस्तत्तदेहो दयितमपि विना खे ह्वन्त' भवन्तम् ।

स्वर्गस्थः साम्प्रतं किं रमयति पितृभिः स्वैर्नरेन्द्रैर्नरेन्द्रः ॥१७

Prose. —यः पूर्व' सासुराणाम् सुराणाम् विमर्दे रभिसरिसमये स्वसैन्यैः ( सह )  
समानैः विमानैः ख' गत्वा स स इति बहुशः विख्यातः ( बभूव ), स श्रीमान् व्यक्तदेहः  
नरेन्द्रः दयितम् खे ह्वन्तमपि भवन्तम् विना स्वर्गस्थः ( सन् ) साम्प्रतम् किं नरेन्द्रैः  
स्वैः पितृभिः ( सह आत्मानम् ) रमयति ?

Eng. R.—Alas ! my father ! that glorious king, having given up his body ( left his body ) is now putting up in heaven without you the affectionate and beloved one, and ( is ) sporting with ( or pleasing himself in company of ) his ancestral kings there—the king who became many times renowned being referred to as “it is he” “it is he” when he formerly went up to heaven with his army in aerial cars equalling those of the gods on an expedition at the time of the war of the gods against the demons ?

Beng.—যিনি পূর্বে অস্ত্র ও দেবগণের যুদ্ধে যাত্রাকালে স্বর্গে  
দেবগণের তুল্যবিদ্যানে স্বর্গে গিয়া “সেই” “সেই” ইতি বহু প্রকারে  
বিশ্রুত হইয়াছিলেন, সেই শ্রীমান্ নৃপতি কলেবর ত্যাগ করিয়া প্রিয় ও

मेहमय तौमाके झाड़िया जर्गत हईया एथन कि श्रीज पृथ्वीपुरुषगणगह  
आनन्द करितेछैन ?

Tika. 'हा तात' पितः सुमन्त्र [ 'तात' इति वृद्धे पितृतुल्ये सुमन्त्रे 'ससम्मानं'  
सन्वीधनम् ] 'यः' दशरथः 'पूर्वं' पुरा सासुराणाम् 'असुरसंहितानाम्' सुराणाम्  
देवानाम् 'विमर्द्' परस्परयुद्धे 'अभिसरिसमये' अभियानकाले 'स्वसैन्यैः' आत्मनः  
सेनादलैः सह 'समानैः' देवविमानतुल्यैः 'विमानैः' व्योमयानैः 'स्वम् स्वर्गं' गत्वा  
'स स' अयं स दशरथः अस्माकम् साहाय्यार्थम् य आगतः 'इति बहुशः' बहुवारम्  
विख्यातः विस्तृतः 'बभ्रव स ग्रीमान्' ऐश्वर्यशाली ऋद्धिमान् इति यावत् तपोवनम् अगत्वा  
ऐश्वर्यं मुञ्चान् एव इत्यर्थः 'त्यक्तदेहः' परित्यक्तकलेवरः मृतः इत्यर्थः नरैन्द्रः राजा  
दशरथः 'दयितम्' आत्मनि प्रियं स्नेहवन्तम् पितृवत्सलम् अपि 'भवन्तम्' सुमन्त्रं  
विना सुमन्त्रं विहाय स्वर्गस्थः स्वर्गवासी सन् साम्प्रतम् अधुना किं नरैन्द्रैः राजभिः  
( कैः राजभिः ? ) 'स्वैः पितृभिः' आत्मनः पूर्वपुरुषैः—राजपदवीभाग्भिः आत्मनः  
'पूर्वपुरुषैः सह रमयति' क्रीडति, स्वर्गसुखम् अनुभवति = आत्मविनोदम् करोति  
इति । स्रग्धरावृत्तम् । लक्षणमस्य शकुन्तलायां द्रष्टव्यम् ॥

### Notes

1. सासुराणाम्—असुरैः सह वर्त्तमानाः ये तेषामिति बहु । adj to सुराणाम्  
( wh. has शेषे दृष्टो, related to विमर्दे ) ।
2. विमर्द्—भावे ७मी । परस्परसंघर्षे सति इत्यर्थः ; or अधिकारणे ७मी ।
3. अभिसरिसमये—Both अभिसरि and अभिसरी meaning expedi-  
tion are correct ; see ante. अभिसर्याः समयस्तत्किन्निति इतत् ।
4. स्वसैन्यैः has सहशब्दयोगे श्या and विमानैः has करणे श्या ॥  
बहुवारम् इति बहु + शस् = बहुशः by "बहुलार्थात् शस् कारकादन्यतरस्याम्" ।  
Adverb. qual. विख्यातः ।
5. त्यक्तदेहः—त्यक्तः देहः येन इति बहु ।
6. स्वर्गस्थः—स्वर्गे तिष्ठति इति स्वर्ग + स्था + क कर्त्तरि । Pred. to स ; ।

7. रमयति—रम् + णिच् + लट् + तिप् । आत्मानम् रमयति इत्यर्थः । *Construe* स किं खैः पितृभिः ( आत्मानं ) रमयति । रमते also may serve the purpose here. Rama seeing Sumantra, the charioteer of Dasaratha—Sumantra who never forsook him, now alone, infers his father's calamity and puts the question of his father's death hesitatingly in this way, Mark the alliteration in this sloka.

8. Remark—समानैः विमानैः—This means that the “cars were equal to god's cars” Either gods provided them with such cars or the kings of the solar race had such powerful cars. Thus Rag. V. says that Raghu's car was unhampered in its course, and by it he proposed to go out on an expedition against Kuvera even.

**सुमन्त्रः ( सशोकम् )—**

नरपतिनिधनं भवत्प्रवासं भरतविषादमनाथतां कुलस्य ।

बहुविधमनुभूय दुष्प्रसन्नं गुण इव बह्वपराद्धमायुषा मे ॥१८

Prose.—नरपतिनिधनम् भवत्प्रवासम् भरतविषादम् कुलस्य अनाथताम् ( च ) बहुविधं दुष्प्रसन्नम् ( दुःखम् ) अनुभूय ( मे ) आयुषा गुणे बहु अपराद्धमिव ॥

Eng.—The duration of my life has been such guilty as it were in point of its longevity, as it has experienced various unbearable things e. g. the death of the king, the exile of yours, the grief of Bharat, as well as the loss of a ruler of the dynasty.

Beng.—রাজার মৃত্যু, আপনার প্রবাস, ভারতের বিষাদ, বংশের অনাথতা (প্রভৃতি) নানাবিধ সহনাতীত ( দুঃখ ) অনুভব করিতে হওয়ায় আমার পরমায়ুর, ( দীর্ঘত্ব ) গুণ যেন বহুভাবে অপরাধীই হইয়াছে ।



**Tika.**—‘नरपतिनिधनम्’ राज्ञः दशरथस्य मृत्युम्, ‘भवत्प्रवासम्’ भवतः निर्वासनं ‘भरतविषादम्’ भरतस्य त्वद्वियोगजनितान् विषण्णताम्, भवत्प्रवासहेतोः दुःखम् इत्यर्थः ‘कुलस्य रघुवंशस्य अनाद्यताम्’ नेतृहीनत्वं राजनिष्ठते, भवति निर्वासिते एवं च भरते राज्यं स्वीकर्तुम् अनिच्छुः के सति, अभिषेकं हित्वावागते सति सज्जतं वंशस्य नायहीनत्वम् इति भावः । च एवं ‘बहुविध’ विविधप्रकारम् ‘दुष्प्रसङ्ग’ सहनातीतम् दुःखम् ‘अनुभूय’ स्थितस्य मे ‘आयुषा गुणे’ दीर्घत्वगुणविषये आयुषः दीर्घत्वे ‘बहु नितराम् अपराहम्’ कृतापराधमिव इति अहम् मन्ये । मम आयुः दीर्घम् सत् एतादृशान् शोचनीयव्यापारान् यथा अनुभूतवत् अतः मम आयुषः दीर्घत्वरूपो गुणः एव अत्र महान्तम् एव अपराधम् कृतवान् इति मन्यामहे वयम् । मम आयुषः दीर्घत्वरूपगुणः अत्र दोषाय कल्पते इति भावः । [ तथा चोक्तं बङ्ग-भाषायाम्—“गुण इत्ये दोष इत्यविद्यार विद्याय” — विद्यामुन्दर ] । पुष्पिताया वृत्तम् ॥

### Notes.

3. भरतविषादम्—भरतस्य विषादः ( तद्वियोगजन्या ग्लानिः ) तमिति इतत् ।

All. obj of अनुभूय ।

4. अनाद्यताम्—अविद्यमानः नाद्यो यस्य बहु । तस्य भावः । इति तत् प्रत्ययः । ताम् ( obj of अनुभूय = अनु + भू + ल्यप् ) ।

5. बहुविधम्—बह्विधः ( बहुवी वा ) विधा यस्य तदिति बहु । Qual. दुःखम् ( understood ).

6. दुष्प्रसङ्गम्—सह + यत् कर्मणि = सङ्गम् । प्रकर्षेण सङ्गम् इति प्रसङ्गम् । दुःखेन प्रसङ्गम्—प्रादितत्—adj. qual. दुःखम् understood ; or प्र + सह + यत् प्रसङ्गम् । दुःखेन प्रसङ्गम् । The reading दुष्प्रसङ्गम् with खलु also may serve our purpose, but the meter suffers. “इदुदुपधस्यप्रत्ययस्य” इति अत्र प्लवम् ।

7. गुणे—विषयाधिकरणे ७मी ।

8. बहु—adv. qual अपराहम् । —Its अनुक्तकर्त्ता is आयुषा ।

सीता—रोदन्तं अयमउत्तमं पुणो वि रोदावीअदि तादो ।  
[ रुदन्तम् आर्यपुत्रम् पुनरपि रोदयति तातः ] ।

रामः—मैथिलि ! एषः पर्यवस्थापयामि आत्मानम् । वत्स  
लक्ष्मण ! आपस्तावत् ।

लक्ष्मणः—यदान्नापयति आर्यः ।

भरतः—आर्य ! न खलु न्यायम् । क्रमेण शुश्रूषयिष्य ।  
अहमेव यास्यामि । (कलसं गृहीत्वा निष्क्रम्य प्रविश्य) इमा आपः ।

Eng. Sita - Sir ! my noble husband is already wailing ;  
and you again set him to lament.

Ram.—Maithili ! now I am composing myself ; my  
darling Lakshman ! (bring) water.

Lakshman.—As the noble Sir commands.

Bharat.—Sir ! it is not proper. In consideration of the  
order of juniority ( according to juniority ) I should render  
service. Myself shallgo, (takes pitcher, goes out and entering  
again ) here is water.

Beng. सीता—आर्यपुत्र सदाई कौदछेन ताके आबार कौदाम्  
केन तात ! राम—मैथिलि ! एहै आमि निजेके हिर करूछि । बंस  
लक्ष्मण ! जल (आन) । लक्ष्मण—आर्येय येरूप आदेश । भरत—आर्य !  
एत ठिक हलना । ( बगसेर ) क्रम अनुगारे आमि शुश्रूषा करिब ।  
आमिई याईब । ( कलस लईया बाहिरे गिया पुनराम प्रवेश करिया )  
एहै जल ।

Tika.—‘रुदन्त’ सदैव पित्र्योक्तिन रुदन्तम् । ‘पर्यवस्थापयामि’—आत्मानम्  
प्रकृतिस्थम् करोमि । आत्मानं स्वाम् प्रकृतिनापादयामि । ‘न खलु न्यायम्’

कनीयसि भरते अत्र उपविष्टे सति ज्येष्ठस्य लक्ष्मणस्य जलानयनाय गमनम् न उचितम्  
प्रतिभाति । 'क्रमेण' वयसः क्रमम् अनुसृत्य । 'शूषयिष्ये' शूष्याम् करिष्ये । यतः  
अहम् लक्ष्मणादपि यवीयान् अतो मयैव प्रथमं शूष्या विधेया इति भावः ।

## Notes.

1. रुदन्तम्—रुद् + शृट् + द्वितीया एकवचनम् ।
2. रोदयति—रुद् + णिच् + लट्, तिप् । Nom. तातः ।
3. पर्यावस्थापयामि—परि + अव् + स्था + णिच् + लट् मिप ।
4. आपस्तावत्—waters are wanted to wash off his tears that came to Rama's eyes due to पितृमरणसंवाद ।

5. क्रमेण—प्रकृत्यादित्वात् तृतीया । or better द्विती तृतीया ; comp  
“क्रमादसु” नारद इत्यबोधि सः” ।

6. शूषयिष्ये—शु + सन + णिच् + लृट् से। अत्र स्थायि णिच् । वा  
शूष्यां करिष्ये इति शूष्या + ( 'तत्करोति' इति ) णिच् + लृट् से। “प्रतिपदि-  
काद् धात्वाय णिच् बहुलमिष्टवज्ज” इति अत्र आकारलोपः । “णिचश्च” इति  
कत्तृगानिनि क्रियाफले सति आत्मनेपदम् । Similarly parse लक्ष्मणः  
शूषयतु and शूषय भगवन्तम् &c—these taking परस्मैपद due to  
nonconsideration of कत्तृभिर्नायफलता । शूषयिष्ये without णिच् also  
serves the purpose here. In this case आत्मनेपद will come by  
the rule “त्राशुष्मृडशां सनः” । Comp “शुश्रूषस्व गुरुजनम्”—Sak IV.

Remark.—Bhasa all along takes Bharat as the junior to  
Lakshman as in Raghu XIII, 72 and 73. But others such as  
Mallinath, take Lakshman as junior to Bharat.

रामः—( आचम्य ) मैथिलि ! विशीर्यते खलु लक्ष्मणस्य  
व्यापारः ।

सीता—अग्रउत्त ! शं इदिणापि सुस्सुसद्भवो । [ आर्य-  
पुत्र ! ननु एतेनापि शूषयितव्यः ] ।

रामः—सुष्ठु खल्विह लक्ष्मणः शुश्रूषयतु । तत्रस्थो मां भरतः  
शुश्रूषयतु ।

भरतः—प्रसीदतु आर्यः ।

Eng. Ram.—( Having sipped water ). Maithili, the services of Lakshman are ( or Lakshman's engagement in waiting upon me is ) lessening.

Sita.—My lord ! he, too, should render services to you.

Ram.—Rightly indeed ! let Lakshman wait upon me here and let Bharat attend to my business (or render me services) there ( at Ayodhya ).

Bharat.—Be propitious Sir !

Beng. राम—( आचमन करिवा ) मैथिलि ! लक्ष्मणेर कार्ये व्यापृति कमिया आगितेहे । गीता—आर्यपुत्र ! ईहारओ त तोंमार शुश्रूषा करा कर्तव्य । राम—ठिक कथा । लक्ष्मण एखाने शुश्रूषा करन । आर भरत सेथाने ( अबोध्या ) धाकिवा आमार शुश्रूषा कर । भरत—आर्य ! प्रसन्न हउन ।

Tika.—विशीर्यते विशीर्णो भवति खल्वपी भवति इत्यर्थः । व्यापारः सेवाकर्म्मसि व्यापृतिः । तत्रस्थः—अयोध्यास्थितः ।

### Notes.

1. विशीर्यते—वि + शृ + कर्मकर्त्तरि लट् ते । Comp. “वाचासस्य व्यशीर्यन्त”—Purana ; and Manu II. also—“परस्तात् विशीर्यते” ।

2. शुश्रूषयितव्यः—शु + सन् + णिच् ( स्थाय ) + तव्य &c. see ante also. Sita shows that though this is Lak's duty here, still it is not विशीर्ण (broken altogether), for Bharata as a younger brother has also a right to serve Rama always.

3. तवस्थाः—तव + स्था + क कर्त्तरि । Being in अयोध्या ।

4. युञ्जुष्यतु—यु + ज् + शिच् ( स्थाच् ) + लोट तुप् । Or युञ्जुषां करोतु इति युञ्जुषा + शिच् + लोट तु ।

भरतः—इह स्थास्यासि देहेन तत्र स्थास्यामि कर्मणा ।

नाम्नैव भवतो राज्ञं कृतरक्षं भविष्यति ॥ १८ ॥

Prose order. इह ( अहम् ) देहेन स्थास्यामि तत्र कर्मणा स्थास्यामि । भवत एव नाम्ना राज्ञं कृतरक्षं भविष्यति ( or भवतः नाम्ना एव etc ).

Eng. In body I shall stay here and in duty at Ayodhya. It is in your name ( or by the force of your name ) will the kingdom be governed (or protected).

Beng. আমি দেহে এখানে रहিব আর কাজে অযোধ্যায় থাকিব । আপনারই নামে (অথবা আপনার নামেই বা নামমাহাত্ম্যেই) রাজ্য রক্ষিত হইবে ।

Tika.—‘इह’ अस्मिन् आश्रमे ‘अहं’ देहेन कायेन स्थास्यामि’ । अत्र अवस्थाय तव सेवायाम् व्यापृतौ भविष्यामि इति भावः । परन्तु ‘कर्मणा’ राज्यापालनकार्येण अहम् ‘तव अयोध्यायाम् स्थास्यामि’ । अत्रैव अवस्थाय अहं प्रतिनिधिद्वारेण अयोध्याराजास्य शासनम् विधास्यामि । [ अपितु इदमपि त्वया ज्ञेयं यत् नैव राजा नम परन्तु ] ‘भवतः एव राज्याम्’ नाम्ना राम एव राजा भरतस्तु तस्य प्रतिनिधिरेव इति घोषणया ( यद्वा भवतः नाम्ना एव—भवतस्तथा नम च राज्ञा अनुपस्थितौ अपि तव नाम्नः खलु माहात्म्येन ) ‘राज्ञं कृतरक्षं’ कृतपरिपालनम् विहित-शासनम् इति यावत् ‘भविष्यति’ तव नाम्नः महिमानम् आकर्ण्य न कोऽपि राजाम् अभिभवितुम् शक्नोति, अतो न कापि चिन्ता इति भावः ।

### Notes

1. देहेन, कर्मणा—करणे तृतीया ।

2. स्थास्यामि—स्था + लृट् + स्यामि ।

3. नाम्ना—करणी तृतीया। The administraton will go on smoothly in your name only.

4. कतरचम्—कृता विहिता रक्षा रचयन् यस्य तदिति बहु। Adj. to राज्ञम्। Should we read here—नान्दं व भरतो राजा कतरचं करिष्यति (?)।

Remark.—Bharat wants to govern the kingdom by a deputy on behalf of Rama's and his own self, acting also as the representative of Ramchandra the legal heir to the throne. And he prays to Rama not to make the व्यवस्था of serving him being in अधोध्या only (see sl. 24 infra).

रामः—वत्स कैकेयीमातः ! मा मैवम् ।

पितुर्नियोगादहमागतोवनम्

न वत्स ! दर्पान्नभयान्नविश्रमात् ।

कुलं च नः सत्यधनं ब्रवीमि ते

कथं भवान् नीचपथे प्रवर्त्तते ॥ २० ॥

Prose order. हे वत्स ! पितुर्नियोगादहम् वनम् आगतः, न दर्पात् न भयात् न विभ्रमात् ; कुलं च नः सत्यधनम् इति ते ब्रवीमि । भवान् कथं नीचपथे प्रवर्त्तते ।

Eng. Rama—Ho son of Kaikeyi ! My darling ! Do not say so. It is neither through vanity, nor out of fear, nor on account of indiscrimination of my intellect, but by the express order of my father that I have come to the forest. I tell you that truth counts as wealth with our family, then why do you adopt ( or take to ) the inglorious path ?

Beng. राम—বৎস কৈকেয়ীমাতঃ। একুপ বলিও না। বৎস ! পিতৃনির্দেশেই আমি বনে আসিয়াছি অহঙ্কারবশতঃও নহে, ভয় বা

बुद्धिजः जज्ञो नहे । तौमाके वजितेहि ये आमादेर वंशे मताई  
( पत्रम ) धन ; ( सूत्रां ) तूमि केन असं पथे प्रवर्तित ह्येतेछे ?

Tika.—वत्स ! कैकेयीमातः ! कैकेयीपुत्र ! मा मैवम् ब्रूहि ! [ कथम्  
इति चेत् प्रश्नः—] 'वत्स ! अहम् पितुः नियोगात्' निर्देशादेव वनमागतः 'न दर्पात्'  
संसारान्तरं परित्यज्य सत्यासायने निवत्सामीति दृष्टागवात् नाहम् वनमागतः ।  
'भयान्न' नैव कस्यचित् प्रबलप्रतिद्वन्द्विनः भीतिम् आसाद्य अहं राज्ञं त्यक्त्वा  
वनमागतः । 'विभ्रमान्न' विभ्रमः मतिभ्रंशः । नापि मे मतिभ्रंशोभूत् येन राज्ञं  
विहाय अहम् वनवासे मतिं हतवान् । [ ननु मदर्थं त्वं राज्ञं त्यक्तवान्, नैव  
अहं राज्यार्धौ, मया प्रार्थितस्त्वम् राज्याम् प्रत्यागच्छ इति चेत् उत्तरं पठति—] 'कुलं  
नः' अस्माकं विस्तृतं कुलं 'सत्यधनं' अत्र सत्यम् धनमिव रक्षणीयम् । यद्वा  
सत्यमेव अस्मात्कुलस्य धनं भवति । 'इत्यहम् ते ब्रवीमि' । तथा सति 'भवान्  
कथं नीचपथे' गर्हितपथे प्रवर्तते विचरितमिच्छसि । ननु पितुरादेशेन त्वया  
भरतेन अवीध्यायाम अवस्थाय चतर्दशवर्षाणि राज्याम् पालयितव्यम् । तव अत्र  
अवस्थानेन पितुराज्ञा लङ्घिता भवेत् । कथम् त्वम् पितुराज्ञालङ्घनरूपे गर्हिते मार्गे  
चलितुं प्रसीसि । वंशस्थं वृत्तम् ॥

### Notes

1. कैकेयीमातः—कैकेयी माता यस्य स इति बहु । Acc. to some  
कैकेयीमातृक also. See ante. Vocative case. It is justified by  
the rule of Ramatarkabagish ( the commentator of Mugdhha-  
bodh ) that runs as मातृकस्य मातः etc । It has been explained  
before in the first and second acts.

2. नियोगात्—हेतौ पञ्चमी ; or ल्यब्लोपे प्रसी ; नियोगमात्रित्व इत्यर्थः ।

3. दर्पात् &c.—हेतौ प्रसी । See Tika for meaning.

4. सत्यधनम्—सत्यं धनं यस्य तदिति बहु ; adj. to कुलम् । we can  
also read—कुलस्य नः सत्यधनं etc here.

5. नीचपथि—नीचः पत्यास्तस्मिन् इति कर्मधा । समासान्त by the rule “वृत्कूपूरवधुःपथ्यामानवे ।” A noble one born in a noble line (born in a noble family) can't stoop to ignobility. Comp. “भवाद्दृष्ट्याश्चेत् अधिक्षुर्वर्तेरिति” हन्त हतात्मनस्त्रिता” and “न्यायाधारा हि साधवः” &c.

सुमन्त्रः—अथेदानीमभिषेकोदकं कतिष्ठतु ।

रामः—यत्र मे माताभिहितं, तत्रैव तावत् तिष्ठतु ।

भरतः—प्रसौदतु आर्यः । आर्य, अलमिदानीं व्रणे प्रहृत्तुम् ।

Eng. Sumantra.—Where will now the coronation-water be placed ?

Ram.—Let it be placed where my mother has told.

Bharat.—Be propitious noble sir ! Sir, so do not strike upon the sore.

Beng.—সু—এখন তবে অভিষেকবারি কোথায় থাকবে ? রাম—যেখানে আমার মা বলেছেন সেইখানেই থাকুক । ভ—আর্য্য প্রসন্ন হউন ! আর্য্য ! আর ক্ষতে আঘাত দিবেন না ।

Tika.—अथेत्यादि । अमुना क अभिषेकोदकं तिष्ठतु [अथेति प्रश्नेन अव्ययम् ] यत्रेत्यादि—यस्य अभिषेकः मम माता कैकेया अभिषेकस्तस्य भरतस्यैव भवतु इत्यर्थः । [ कैकेयाः अभिप्रायस्य उल्लेखिन व्यधितचिन्ताः भरतः कथयति—] प्रसौदतु इत्यादि । कैकेयीचेष्टितम् आकर्ण्य मम हृदये व्रणम् खलु उत्पन्नम् । पुनरपि तस्य इक्षितं कृत्वा मम हृद्देदनायाः उपरि मा आघातम् प्रयच्छ स्वातः इत्यर्थः ।

### Notes.

1. अभिषेकोदकम्—अभिषेकस्य उदकम् इति अश्वघासवत् तादर्थ्ये इतत् । Sumantra seeing both Rama and Bharata wailing asks as to who is to receive coronation now at Ayodhya.



2. प्रहर्त्तुम्—here तुम् is used instead of क्वाच in connection with अलम् । This is peculiar with Bhasa. See ante.

3. अलं व्रजे प्रहर्त्तुम्—Kaikeyi's action has caused a wound in Bharata's heart ; now Rama's word with regard to that augments that pang in Bharata. So he says thus.

अपि सुगुण ममापि त्वत्प्रसूतिः प्रसूतिः  
स खलु निभृतधीमांस्तो पिता मे पिता च ।  
सुपुरुष ! पुरुषाणाम् मातृदोषो न दोषो  
वरद ! भरतमार्त्तम् पश्य तावद् यथावत् ॥ २१ ॥

Prose.—हे सुगुण ! त्वत्प्रसूतिर्मापि प्रसूतिरपि । स खलु निभृतधीमान् ते पिता मे पिता च । सुपुरुष ! पुरुषाणाम् मातृदोषो दोषो न । हे वरद ! आर्त्तं भरतम् तावत् यथावत् पश्य ।

Eng.—Oh accomplished one ! the line (dynasty) in which you are born has produced me also ; your father of firm intellect is also the father of mine ; oh great one ! with reference to males, their mother's blame never counts. Oh the bestower of boons, please look upon the dejected Bharat in his true colour ( or perspective ).

Beng.—हे सुगुण ! आपনার যে বংশে জন্ম আমারও তাই । সেই স্থিরমতি আপনার পিতাই আমারও পিতা । हे सुपुरुष ! पुरुषेण मातृदोषो न दोषो नय । हे वरद, आर्त्तं आमाके ठीकভাবে देखून ।

Tika.—‘सुगुण !’ हे शोभनगुणशालिन् ‘त्वत्-प्रसूतिः’ तव कुलं यस्मिन् कुले त्वत्सुतपन्नः ‘तत् कुलं मम अपि प्रसूतिः’ एकस्मिन्नेव कुले आवान् जातौ इत्यर्थः । ‘स खलु निभृतधीमान्’ स्थिरमतिः ‘ते पिता मे, पिता च’ । [ ननु मातरौ

आवयो भिन्ने तवैव विभेदः इति चेत् उत्तरं पठति—] हे सुपुरुष ! अष्टजन !  
‘पुरुषाणां मातृदोषः दीपो न’ । मातुः खलु दोषेण पुत्राः नैव दूषिताः भवन्ति । अतः  
कैकेया कृतोऽपराधः न मयि संक्रमति इति भावः । ‘हे वरद !’ हे वरदानसमर्थ !  
‘आर्त्तं’ दीनं भरतं ‘यथावत् पश्य’ तावत् [ तावदिति अवधारणेऽव्ययम् ] । भरतस्य  
दैव्यं वीर्यं तस्य मनोभावम् विचारय, नैव कैकेयाः दोषेण तम् सापराधम् मन्यस्व ।  
मालिनीवृक्षम् ।

### Notes

1. सुगुण—vocative case. शोभनाः गुणाः यस्य स इति बहु । Being  
सुगुणान् you can easily see this—that we come from the same  
family, and consider accordingly.

2. त्वत्प्रसूतिः—तव प्रसूतिरिति इतत् । प्रसूतिः = वंशः । प्रसूयते अस्मात् वा  
अस्मानिति प्र + सृ + क्तिन् अपादाने वा अधिकरणवाच्ये ।

3. निश्चतधीमान्—नि + च + क्त = निश्चतः वशीभूतः । Cp. “निश्चतात्मज-  
भृत्पदाराः”—श्रीश्रीचण्डी । निश्चता वशीभूता धीरिति कर्मधा । Controlled  
or trained intellect. स्थिरमतिः इत्यर्थः । सा असा अस्ति इति मतम् ।  
Qual. पिता । or—निश्चतस्य असी धीमान् च । Having such a पिता we  
are to be of good mentality.

4. सुपुरुष—शोभनः पुरुषः इति प्रादितत् ; vocative. As a good per-  
sonage you consider that मातृदोष doesnot always attach a  
noble son.

5. मातृदोषः—मातृदोषः इति इतत् ।

6. आर्त्तम्—दीनम् ; adj to भरतम् । By appeal to your merit  
you are reminded to judge me by thy own perspective, and  
being a good, permit me to serve you and do fulfil my prayer.

7. यथावत्—अव्ययम् । In true colour ; in proper perspective.

सीता—अय्यउत्त । अतिकरुणं मन्तेअइ ( दि ?) भरदो ।  
किं दाशिं अय्यउत्तेण चिन्तीअदि । [ आर्यपुत्र ! अतिकरुणम्  
मन्त्रयते भरतः । किमिदानीम् आर्यपुत्रेण चिन्तयते ] ।

Eng. Sita—My noble husband ! indeed Bharat is talking  
very piteously. What is now being thought by my noble  
husband ?

Beng. गीता—आर्यापुत्र ! ভারত অতি করুণভাবেই কথা বলছেন ।  
এখন আর্য কি চিন্তা করছেন ?

Tika.—‘अतिकरुणम्’ अतिदीनम् । ‘मन्त्रयते’ कथयति आलपति इति यावत् ;

### Notes

1. अतिकरुणम्—adverb ; अतिमात्रम् करुणमिति प्रादितत् । Sita  
thus interferes and appeals to Rama. Bharata is aggrieved  
due to his mother's fault and tries to atone for it and has  
appealed to you to judge him in true light. So please do so.

राम—मैथिलि ।

तं चिन्तयामि नृपतिं सुरलोकयातम्

येनायमात्मजविशिष्टगुणे न दृष्टः ।

ईदृग्विधं गुणनिधिं समवाप्यलोके

धिग्भो विधेयदिवलं पुरुषोत्तमेषु ॥ २२ ॥

Prose.—येन अयम् आत्मजविशिष्टगुणः न दृष्टस् सुरलोकयातम् नृपतिं  
( दशरथं ) चिन्तयामि । ईदृग्विधं गुणनिधिम् समवाप्य (स्थितेषु) पुरुषोत्तमेषु  
विधेयदिवलं ( तर्हि ) भो धिक् ।

Eng. Rama.—Oh Maithili ! I am thinking of that decea-  
sed monarch, who could not witness the uncommon virtues

of his son. Alas ! it is a regrettable matter that great persons though they beget such a son of innumerable merits are subject to the decrees of fate ( or are overpowered by fate ).

Beng. राम—मैथिलि, यिनि पुत्रेअ एरूप असामान्छ गुण देखिते पाईलैन ना सेहै परलोकगत नृपतिअ कथाहै आमि छिन्ता करितेछि । संसारै एरूप गुणसागर (पुत्र) पाईयाओ यदि महापुरुषदेअ दैवअत्रताप सह करिते हय तबे ईहा बड़ै कष्टैअ कथा ।

Tika.—‘यिन राज्ञा आत्मजविशिष्टगुणः’ आत्मजस्य पुत्रस्य भरतस्य विशिष्टः अलोकसामान्यः गुणः उत्कर्षः, स च असाधारणभातृभक्तिरूपः न दृष्टः ‘तम् सुर-लोकयात’ देवलोकप्रस्थितम् ‘नृपतिं’ चिन्तयामि, ‘लोकं’ संसारे भुवने इत्यर्थः ‘ईदृग्-विधम्’ एवमकारम् भरततुल्यम् ‘गुणनिधिं’ गुणसागरम् पुत्रम् इति यावत् ‘समवाप्य’ प्राप्य अपि ‘स्थितेषु’ गुणवन्तं पुत्रम् अधिगतेषु अपि इत्यर्थः ‘पुरुषोत्तमेषु’ नरश्रेष्ठेषु ‘विधिः’ देवस्य यदि बलम् पराभवसामर्थ्याम् अभिभवशक्तिरित्यर्थः तर्हि भो धिक् नूनं तत् कष्टदायकम् । [धिक् इति कष्टसूचकम् अव्ययम्] । अधिगतसुपुत्रेषु अपि नरश्रेष्ठेषु विधिः स्वभावं प्रदर्शयति चेत् नूनं तत् दुःखप्रदम् इत्यर्थः । वसन्त-तिलकं वृत्तम् ॥

### Notes

1. आत्मजविशिष्टगुणः—उक्ते कर्मणि १मा । आत्मनः जायते इति आत्मन् + जन् + ड । वि + शिष् + क्त = विशिष्टः । तादृशः गुणः इति कर्मधा । आत्मजस्य विशिष्टगुणः इति इतत् ।

2. सुरलोकयातम्—सुराणां लोकः इतत् ; तं यातस्तमिति रतत् वा better सुप्सुपा ।

3. ईदृग् विधम्—ईदृशी विधा यस्य तम् इति बहु । adj to गुणनिधिम् ।  
Note—the like produces the like “आकरि पद्मपुष्पाणां पद्ममिवोपजायते” ।

5. समवाप्य—सम् + अव + आप + ल्यप् । To bring about समान

কর্তৃকতা in such cases we are to make 'स्थितेषु' understood here. See Tika.

6. পুরুষোত্তমেষু—পুরুষেষু উত্তমঃ ইতি সুপ্‌সুপা ; it not being a সংজ্ঞা here. তেষু । অধিঃ ওমী । পুরুষাণামুত্তমঃ a শ্রেষ্ঠেতৎ is also correct.

রাম—বত্স ! কৈকয়ীমাতঃ ।

যত্ সত্যম্ পরিতোষিতোঽস্মি ভবতা নিষ্কল্মষাত্মা ভবাং-  
স্বদ্বাক্যস্য বশানুগোঽস্মি ভবতঃ স্বপাতৈর্গুণৈর্নির্জিতঃ ।

কিন্ত্বেতন্নৃপতৈর্বচস্তদনৃতং কৰ্ত্তুং ন যুক্তং ত্বয়া

কিঞ্চোত্পাদ্য ভবদ্বিধং ভবতু তে মিথ্যাभिधायी पिता ॥ ২২ ॥

Prose.—যত্ ভবতা পরিতোষিতোঽস্মি ( তত্ ) সত্যম্ ( ভবতি ) । ভবান্ নিষ্কল্মষাত্মা । ভবতঃ স্বপাতৈর্গুণৈঃ নির্জিতঃ ( অতঃ ) ত্বদ্বাক্যস্য বশানুগোঽস্মি । কিন্তু নৃপতৈরিতদ বচঃ । তত্ ত্বয়া অনৃতং কৰ্ত্তুং ন যুক্তম্ । কিঞ্চ তে পিতা ভব-  
দ্বিধমুত্পাদ্য মিথ্যাभिधायी ( কথং ) ভবতু ?

Ram.—Really I have been satisfied with you. Blameless you are. Being captivated by your renowned virtues (merits) I have been subject to your dictate. But such is the king's order and it does not behove you to nullify it ; moreover will your father giving birth to one of you calibre or standard, come out a liar ?

Beng.—আমি সত্যই তোমার দ্বারা ( তোমার ব্যবহারে ) পরি-  
তোষিত হইয়াছি । তুমি নিষ্পাপ । আমি তোমার প্রখ্যাত গুণের  
দ্বারা পরাজিত হইয়া তোমার বাক্যের বশবর্তী হইলাম ; কিন্তু রাজার  
এই বাক্য ( আদেশ )—সেটা মিথ্যা করা ( অজ্ঞা করা ) তোমার উচিত  
নহে । আরও বিবেচনা কর তোমার পিতা তোমার ছায় পুত্রকে জন্ম  
দান করিয়া কি মিথ্যাভাবী হইবেন ?

Tika.—‘यत् ( अहम् ) भवता परितोषितोऽस्मि’ सन्तोषितो भवामि ‘तत् सत्यम्’ भवति [ यत्तदोः नित्यसम्बन्धः ] । ‘भवान् निष्कल्पात्मा’ निष्कलुषचेताः । ‘भवतः ख्यातैर्विस्तृतैर्गुणैः’ स्वातृभक्तिप्रभृतिभिः ‘निर्जितः’ पराजितः वशीभूतः इत्यर्थः ( सन् अहम् ) ‘त्वद्वाक्यस्य’ तव निर्देशस्य ‘वशानुगः’ वशवर्ती ‘अस्मि’, ‘किन्तु नृपतेरितत् वचः’ यदहम् चतुर्दश वर्षाणि वने व्रतस्यामीति त्वच्चराज्यभविष्यति इति तत् वाक्यम् ‘त्वया अनृतम् मिथ्या कर्तुम् न युक्तं’ न उचितम् । अपरं च विवेचय — [ किम् ? ] यत् ‘ते पिता भवद्विधम्’ भवत्सदृशम् ‘गुणवन्तम् पुत्रम् उत्पाद्य’ जनयित्वा ‘मिथ्याभिधायी’ स्वप्नाभाषी कथं ‘भवतु’ न कथमपि तत् स्यात् । शार्दूलविद्रोहितं वृत्तम् ॥

1. परितोषितः—परि + तृप् + णिच् + क्त कर्मणि ।

2. निष्कल्पात्मा—adj to भवान् । निर्गतम् ( निरस्तम् ) कल्पायं पापम् यस्मात् सः इति बहु by “भादिभ्योधातृजसा—” । तादृशः आत्मा (मनः) यस्य स बहु । So entertain no doubt about your own good qualities of the head and heart.

3. निर्जितः—निर् + जि + क्त कर्मणि । गुणैः has करणे श्या ।

5. वशानुगः—वशम् अनुगच्छति इति वश + अनु + गम् + ड कर्त्तरि । यद्वा वशस्य अनुगः इति ६ तत् । I place myself under the control of your words or request. But just consider—how can you make the father मिथ्याभिधायी ।

7. युक्तम्—युज् + क्त कर्मणि । Its अनुक्त कर्त्ता is त्वया ।

8. भवद्विधम्—भवतः विधा ( प्रकारः ) ६ तत् । भवद्विधा इव विधा यस्य तमिति बहु ; obj to उत्पाद्य । Here बहु is guided by “सप्तस्युपमानपूर्वस्त्री-त्तरपदलोपय वक्तव्यः” ।

9. उत्पाद्य—उत् + पद् + णिच् + ल्यप् ।

10. मिथ्याभिधायी—मिथ्या is an अव्यय here. मिथ्या अभिधातुम् शीलम् यस्य स इति मिथ्या + अभि + धा + णिनि कर्त्तरि ताच्छीली । Adj to पिता ।

11. भवतु—लोट संप्रश्ने by the rule “विधिनिसन्ध्याधीष्टसंप्रश्नप्रार्थनेषु लिङ्” ।

भरतः—यावत् भविष्यति भवन्नियमावसानम्  
तावद्भवयिष्ये ते नृप पादमूले ।

Prose.—हे नृप ! यावत् भवन्नियमावसानम् भविष्यति तवत् इह ते पादमूले भवेयम् ।

Eng.—Ho Your Majesty, till the end of your vow, I would better stay here at your feet.

Beng.—गहाराज ! तोगार निश्चय अवसानकाल पर्याप्त आमि एथाने तोगार शीघ्रग समीपे अवधान करि ।

Tika—नृप ! हे महाराज ! [ त्वमेव राजा नाहम् । अहम् हि राजसेवकः अतः ] ‘यावत्’ यावत् कालेन भवन्नियमावसानम् भवतः नियमस्य वनवासव्रतस्य अवसानम् समाधिर्भविष्यति तवत् तवन्तम् कालम् व्याप्य ‘इह’ अत्र आश्रमे ते पाद-  
मूले यो चरणसमीपे अहं भवेयम् तिष्ठेयम् इति मे प्रार्थना । प्रार्थनायां विधिलिङ् ।

### Notes

1. यावत् तवत्—these denote अवधि here. अव्यय ; comp “यावद्गच्छसिधान्तम्” Sak VI. The reading भवति will be better here.

2. भवन्नियमावसानम्—भवतः नियमः इतत् ; तस्य अवसानम् इति इतत् ; अव + सो + लुट् । Nom to भविष्यति ।

रामः—मैव नृपः स्वमुक्तैरनुयातु सिद्धिं

मे शापितो न परिरक्षसि चेत् स्वराज्यम् ॥ २४ ॥

Prose.—ना एवम् ( भवतु ) ; नृपः स्वमुक्तैः सिद्धिमनुयातु ; स्वराज्यं चेत् न परिरक्षसि ( तर्हि ) मे शापितोऽसि ।

Eng. Rama.—Let it not be so ; may the king attain success ( in the next world ) by dint of his merits ( good

deeds ). I charge you on oath to protect your own kingdom ( or you would be cursed by me should you not administer your own kingdom ).

Beng.—एकप ठवेना ; राजा निजपुण्य सिद्धि लाभ करुन ; आमार अपथ लागे, यदि तूमि श्राज्य पालन ना कर ।

Tika.—‘मा’ न ‘एव’ तव वाक्यानुसारिण काव्ये ‘भवतु’ । ‘नृपः दशरथः स्वसुकृतैः’ पुण्यबलैः ‘सिद्धि’ स्वर्गसुखम् ‘अनुयातु’ प्राप्नोतु । त्वया राजा स्वीकृते सति राज्ञः सत्यं रक्षितम् भवेत् तथा सति स स्वर्गसुखम् अनुभविष्यति । तस्य अन्यथाचरणम् मा भूत् येन तस्य स्वर्गभंशी जायते इति भावः । अतएव त्वया नूनम् अयोध्यां गत्वा राज्यं पालनीयम् ; ‘परम्’ स्वराज्यम् तुभ्यं पित्रा प्रदत्तम् राज्ञां चित् यदि न परिरक्षसि न प्रतिपालयसि ‘तर्हि’ मे शापितोऽसि’ मम शपथः त्वाम् अधि-  
करिष्यति ; अहम् त्वामुद्दिश्य शापम् उच्चारयिष्यामि ।

### Notes

1. स्वसुकृतैः—स्वस्य स्वं वा सुकृतं तैरिति इतत्, कर्मधा वा । करणे ३या ।
2. स्वराज्यम्—obj of परिरक्षसि ।
3. मे—used instead of मया । This is sanctioned by Durgadas Vidyabagish the famous commentator of the Mugdhabodh. By way of illustration he cites the following from Sree sree Chandi :—

विष्ठीः शरीरग्रहणमहमीशान एव च ।

कारितास्ते यतोऽतस्त्वां कः स्तोतुम् शक्तिमान् भवेत् ?

Compare swapnavasavadatta also for a similar use of Bhasa “दीव्यपनये काकुता ते बुद्धिः” VI ; or we may take it as an अव्यय having the sense of मया । Compare “मे चूताङ्कुरो दत्तः”—Sak Act VI and our notes there.



४. शापितः—शप् + णिच् + क्त कर्मणि । Here णिच् is rather स्वाद्ये, for शप् is transitive as well.

N. B.—शापितोऽसि may be explained otherwise :—मै मम जीवनेन शापितोऽसि i. e. मया त्वम् मम जीवनेन शापितः भवसि meaning that यदि त्वम् न राज्यं परिरक्षसि तर्हि मम जीवनं नश्यतु इति मै शपयवाची । But also note—such short forms of अस्वद् or युष्मद् should not be used at the beginning of sentences “व्याख्यादीमाभूत्” । So this is an irregular use unless it is taken as anञ्जव्यय ।

भरतः—हन्त ! अनुत्तरमभिहितम् । भवतु समयतस्ते राज्यं परिपालयामि ।

रामः—वत्स ! कः समयः ?

भरतः—मम हस्ते निक्षिप्तं तव राज्यं चतुर्दशवर्षान्ते प्रतिग्रहीतुमिच्छामि ।

Eng. Bh.—Alas what you have said has silenced me. However, I shall rule over the kingdom on one condition.

Ram.—My darling ! what is that ?

Bh.—I wish that you would take back your kingdom placed under my charge, at the end of fourteen years.

Beng. भरत—हाय ! এমন বলিলেন যে ইহার আর উত্তর নাই ।  
বাহোক ! আমি এক সর্ত্তে রাজ্য পরিপালন করিব ।  
রাম—কি সর্ত্ত ?  
ভরত—আমার হস্তে প্রদত্ত আপনার রাজ্য চতুর্দশবর্ষ পরে আপনি পুনরায় গ্রহণ করিবেন ইহাই আমার ইচ্ছা ।

Tika.—‘अनुत्तरम्’ अविद्यमानम् उत्तरम् यस्मिन् तद् यथा तथेति बहु - ।  
‘शपयामीति’ प्रदर्शयत् त्वया कथितम् तस्य उत्तरं दातुम् न मया शक्यम् । ‘समयतः’

समयात् समयम् अनुमृत्य [समयः—संविद्। तथाहि “समयाः शपथाचारकालसिद्धान्त-  
संविदः” इत्यमरः]। चतुर्द्दशवर्षान्ते चतुर्द्दशवर्षं व्यापिवनवासस्य अवसाने। प्रति-  
गृहीतुम् [अत्र अन्तर्भावितः शिञ्जन्तार्थः तेन। प्रतिगृह्यितुम् इत्येव अर्थः]। प्रति-  
पादयितुम् स्वीकारयितुम् इति यावत्।

Notes

1. अनुत्तरम्—बहु See Tika. Adverb.
2. समयतः—पञ्चमी स्थाने तस्; द्विती प्रसू।
3. परिपालयामि—परि + पा + शिच् + लट् मिप्; भविष्यत्सामीप्ये लट्।
4. चतुर्द्दशवर्षान्ते—चतुर्द्दशानाम् वर्षाणाम् समाहारः चतुर्द्दशवर्षम् इति  
द्विगु; वर्षस्य पात्रादित्त्वं कल्प्यं तस्य आकृतिगणत्वात्; तेन न ईप्। यद्वा चतुर्द्दश-  
संख्यकानि वर्षाणि इति शाकपार्थिवादि; तेषाम् अन्ते इति इतत्।
5. प्रतिगृहीतुम्—प्रति + गृह् + तुम्; Here the sense of शिच् प्रत्ययः  
is expressed by the root. See Tika.

रामः—एवमस्तु।

भरतः—आर्य्य ! श्रुतम् ? आर्य्य श्रुतम् ? तात श्रुतम् ?

सर्व्वे—वयमपि श्रोतारः।

भरतः—आर्य्य ! अन्यमपि वरं हर्त्तुमिच्छामि।

रामः—वत्स ! किमिच्छसि ? किमहं ददामि ? किमह-

मनुष्टास्यामि ?

Eng. Ram.—Let it be so.

Bh.—Noble sir ! have you heard ? noble Madam, have  
you too ? Venerable sir ! have you also ?

All.—We have all heard.

Bh.—Noble sir ! I want to have another boon.

Ram.—My darling ! what do you want ; what shall  
I give ? what am I to do ?

Beng. রাম—তাঁহাই হউক। ভরত—আর্য ( লক্ষণ ) শুনিলেন ত ? আর্য ( গীতে ) শুনিলেন ত ? তাত ( গুম্ব ) শুনিলেন ত ? সকলে—আমরা সকলেই শুনিলাম। ভরত—আর্য ! আর একটা বর লইতে চাই। রাম—বৎস ! কি চাও ? কি দিব ? কোন কার্য করিব !

भरतः—पादोपभुक्ते तव पादुके मे  
एते प्रयच्छ प्रणताय मूर्ध्ना ।  
यावत् भवानिष्यति कार्यप्रसिद्धिं  
तावत् भविष्याम्यनयोर्विधेयः ॥ २५ ॥

Prose.—एते तव पादोपदभुक्ते पादुके मूर्ध्ना प्रणताय मे प्रयच्छ । यावत् भवान् कार्यसिद्धिमेत्यति तावदनयोर्विधेयो भविष्यामि ।

Eng.—Please give me who bends down his head (or who prostrates himself with his head bent ) the pairs of sandals used by your feet, I shall remain subservient to these till you reach the end of your duties (or till your duties come to a finish ).

Beng.—আপনার চরণোপভুক্ত পাদুকা নতশিরে প্রণত আমায় প্রদান করুন। যতদিন না আপনার কার্য সিদ্ধি হইবে ততদিন আমি ইহারই অধীন হ'য়ে থাকিবো।

Tika.—एते मम प्रत्यक्षम् वर्तमाने तव पादोपभुक्ते चरणाभ्याम् व्यवहृते पादुके उपानहौ मूर्ध्ना शिरसा प्रणताय अवनताय मे मध्यम् प्रयच्छ देहि । यावत् यावता कालेन भवान् कार्यसिद्धिम् पितृसत्यपालनार्थम् वनवासव्रतीदद्यापनरूपस्य कार्यस्य सिद्धिम् एत्यति प्राप्नुयति, तावत् तावन्तम् कालं व्याप्य (अहम्) अनयोः पादुकयोः विधेयः वश्यः अधीनः इति यावत् भविष्यामि स्थास्यामि । [कार्यसिद्धिरिति पदेन रावणवधादिरूपा कार्यसिद्धिरपि ध्वन्यते] ।

Notes

1. पादोपभुक्ते—पादाभ्याम् उपभुक्ते इति श्वत् । उप + भुज् + क्त कर्मणि ।  
Qual. पादुके ( which is obj. of प्रयच्छ ) ।

2. भूध्रां—करणे श्या ॥ प्रणताय मे—सम्प्रदाने षर्थी ।

रामः—( स्वगतम् ) हन्तभीः ।

सुचिरैणापि कालेन यशः किञ्चिन्मयार्जितम् ।

अचिरैरेव कालेन भरतेनाद्य सञ्चितम् ॥ २६ ॥

Prose.—मया सुचिरैणापि कालेन किञ्चिद् यशः अर्जितम् । भरतेन अद्य अचिरैरेव कालेन ( यशः ) सञ्चितम् ।

Eng.—Very little fame (or scanty fame) was earned by me and that too after a considerable period of time; but Bharata has today acquired that within a shorter space ( within a very shortspace of time ).

Beng.—दीर्घ दिने আমি খুব অল্পযশই অর্জন করেছিলাম । আজ ভরত অত্যল্পকালেই তাহা অর্জন করিলেন ।

Tika.—मया सुचिरैणापि अतिदीर्घैणापि कालेन किञ्चित् अत्यल्पमेव यशः पितृभक्तिप्रदर्शनादिना कीर्तिः 'अर्जितम्' । ( परम् ) भरतेन अद्य अचिरैरेव अत्यल्पेन एव 'कालेन सञ्चितम्' स्वायत्तीकृतम् महदयशः इति अध्याहार्यम् । तत् तु स्वार्थत्यागभाटभक्तादिप्रदर्शनरूपमिति बोध्यम् ।

Notes.

1. सुचिरैण—adj to कालेन । सुट्, चिरम् इति प्रादि । Either चिर ( neut. ) is the base here ; or चिरैण is a विभक्तिप्रतिरूपक अवयव, here.

2. कालेन — अपवर्गे लतीया ।

सीता—अग्रउत्त ! यं दीयदि खु पुङ्गमजाग्रणं भरदस्म ।  
[ आर्यपुत्र ! ननु दीयताम् खलु प्रथमवाचनं भरताय ] ।

রাম:—তথাস্তু । বত্স ! গৃহ্যতাং । ( পাদুকে অর্পয়তি )

ভরত:—অনুগৃহীতৌঃস্মি । ( গৃহীত্বা ) আর্য্যপুত্র, অমি-  
ষকৌদকম্ আবর্জয়িতুমিচ্ছামি ।

রাম:—( সুমন্ত্রমবলোক্য ) তাত ! যদিষ্ট' ভরতস্য, তত্  
সর্ব্ব' ক্রিয়তাং ।

সুমন্ত্র:—যদাঙ্গাপয়ত্বাযুগ্মান্ ।

Eng. Sita.—My noble husband ! this is the first entreaty  
( supplication ) of Bharat and it should be granted.

Ram.—Let it be so ; my darling take it ( offers the pair  
of sandals). Bharat.—I am obliged ; (having taken) noble sir !  
I want to throw installation-water upon it.

Ram.—Do all those what Bharat desires.

Sumantra.—As the longlived one commands.

Beng. গীতা—আর্য্যপুত্র ! ভরতের ইহা প্রথম প্রার্থনা, ইহা  
প্রদান করুন । রাম—তাঁহাই হউক । বৎস ! গ্রহণ কর । ( পাদুকা-  
যুগল প্রদান করিলেন ) । ভরত—অনুগৃহীত হইলাম । ( গ্রহণ করিয়া )  
ইহাতে আমি অতিষেকবারি নিক্ষেপ করিতে চাই । রাম—তাত !  
ভরত বাহা চায় তাহা করুন । সুমন্ত্র—আয়ুগ্মানের বেক্রপ আজ্ঞা ।

### Notes

1. দীযতাং—প্রার্থনায়াম্ লোট । ত্বাদীযতাং । The usual reading  
as দীযতে for দীযতি is bad rather read দীযিত ; Sita took all this as  
the প্রথমযাচন of Bharata and prayed to Rama for it.

2. ষটম্—ষট্ + ক্ত বচঃসামি, and hence ভরতস্য ইত্যব ক্তং সি ৬ষ্ঠী ।

3. Remark—"রাম:—তাদ'" &c. Here a stage-direction as সুমন্ত্র

विलोक्य should be better. Bharata urges coronation of राम-  
पादुका and Rama grants it directing Sumantra to do as  
Bharata wishes.

भरतः—( आत्मगतम् ) हन्त भोः !

अद्भ्यः स्वजनस्य पौररुचितो लोकस्य दृष्टिचमः

स्वर्गस्थस्य नराधिपस्य दयितः शीलान्वितोऽहं सुतः ।

भ्रातृणाम् गुणशालिनां बहुमतः कीर्त्तेर्महद्भाजनम्

संवादिषु कथाश्रयो गुणवताम् लब्धप्रियाणां प्रियः ॥ २७ ॥

Prose.—शीलान्वितः अद्भ्यः स्वजनस्य अद्भ्यः, पौररुचितः, लोकस्य दृष्टिचमः,  
स्वर्गस्थस्य नराधिपस्य दयितः सुतः, गुणशालिनां भ्रातृणाम् बहुमतः, कीर्त्तेर्महद्भाजनं,  
गुणवतां संवादिषु कथाश्रयः ( कथाविषयः ) लब्धप्रियाणां प्रियः जातः ।

Eng.—By dint of my conduct, I have again grown worthy  
of my relatives' respect, popular with the citizens, able to  
stand the seeing by the public, a beloved son of the king in  
heaven, much esteemed by my worthy brothers, a glorious  
receptacle of fame, a subject in conversations of the meritori-  
ous ( magnanimous ), and dear to those who like to see  
Ram crowned.

Beng.—आमि চরিত্রগুণে ( পুনরপি ) স্বজনবর্গের শ্রদ্ধাভাজন,  
নাগরিকগণের অমুরাগাঙ্গাদ, জনসংঘের দৃষ্টিগহনে সমর্থ, স্বর্গত নৃপতির  
প্রিয়পুত্র, গুণশালিত্ববৃন্দের আদরের সামগ্রী, কীর্তির মহাপাত্র,  
সজ্জনগণের আলাপপ্রসঙ্গে উল্লেখযোগ্য এবং রামের রাজ্যলাভ যাদের  
আকাঙ্ক্ষিত তাদেরও প্রিয় হইলাম ।

Tika.—‘शीलान्वितः’ शीलान् इति अन्वितः युक्तः ‘अहं’ पुनरपि  
‘स्वजनस्य आत्मीयानां अद्भ्यः’ जातः । मम कृते राव्यापह्वादिभ्यः मातृदेविष्य अद्भ्यः

स्वजनानाम् अश्रद्धानिव उत्पादितवान् परम् अधुना स्वचरित्रबलेन पुनरपि तेषाम्  
 श्रद्धाम् अर्जयितुम् समर्थः इत्यर्थः । 'पौररुचितः' पौरैः नागरिकैः रुचितः  
 तेषाम् अनुरागास्पदम् अहं सज्जातः । रामे राज्यं निश्चित्य अहम् पुनरपि अयोध्या-  
 वासिनाम् अनुरागम् आकृष्टवान् अस्मि इति भावः । 'लोकस्वदृष्टिकम्' जनानां दृष्टि-  
 सहने समर्थः । मातृदोषेण सदोषः अहम् जनानाम् दृष्टिम् सोढुम् अक्षमः आसम्  
 अधुना चालितदाघोऽहम् तेषां दृष्टिसहने समर्थः सज्जातः । 'स्वर्गस्थस्य सृतस्य  
 नराधिपस्य दयितः प्रियः सुतः' अहं सज्जातः । मदर्थे राज्यं गृहीतं ज्ञात्वा पिता  
 मयि स्नेहं विजहौ अधुना अहं पुनरपि स्वर्गस्थस्य पितुः स्नेहभाजनं जातः । 'गुण-  
 शालिनां' सदगुणयतानाम् 'भातृणाम्' लक्षणादीनाम् बहुमतः जातः । मामेव  
 राज्यापहारिणं ज्ञात्वा मयि तेषाम् सदगुणशालिनाम् भातृणाम् अनादरः आसीत् अधुना  
 पुनः अहम् तेषाम् आदरपात्रं सम्भूतः । 'कीर्त्तः' यशसः स्वात्मकीर्त्तिप्रदर्शनरूपस्य  
 'महत्' विशालम् उन्नतम् इति यावत् 'भाजनं' पात्रम् अहं जातः । 'गुणयतान्' गुण-  
 शालिनाम् उदाराणाम् इत्यर्थः 'संवादेषु' आलापेषु 'कथाश्रवणं' भरतः स्वस्तु ईदृशम्  
 सौभाग्यम् प्रदर्शितवान् इति उल्लेखविषयः, एवं च 'लब्धप्रियाणाम्' लब्धम् रामस्य एव  
 राजालाभरूपं प्रियम् काञ्चित् धैः तेषामपि सुमन्वादीनाम् प्रियः अधुना जातोऽहम् ।

### Notes

1. स्वजनस्य—अनुक्तकर्त्तरि षष्ठी in connection with the कृत्य  
 affix यत् in ग्रह्ये । स्वजनेन is also correct.

2. शोलाश्रितः—शोलेन अश्रितः इति शतम् । Qual. अहम् ।

3. पौररुचितः—पौरैः रुचितः । शतम् । रुच + क्त कर्मणि ।

4. दृष्टिक्षमः—क्षमत इति क्षमः पचाद्यच् । दृष्टेः क्षमः इति । लोकस्य  
 and नराधिपस्य have श्रेष्ठे दृष्टी ।

5. गुणशालिनाम्—गुणेन शालन्ते शोभन्ते धे ते इति उपपदतम् । गुण +  
 शाल + णिनि कर्त्तरि साधुकारिणि । Qual. भातृणाम् ।

6. बहुमतः—बहु + मन् + क्त कर्मणि वर्त्तमाने । So its अनुक्तकर्त्ता takes  
 षष्ठी by "क्तस्य च वर्त्तमाने" ।

7. कथाश्रयः—कथायाः आश्रयः इतत् ।

8. लब्ध प्रियाणाम्—कर्मणि लृष्टी । प्रिय इति कृतप्रत्ययान्तशब्दयोगे । लभ् + क्त भावे लब्धम् = लाभः i. e. रामेण राजास्यलाभः । लब्धम् रामस्य राजास्यलाभः प्रियं येषां तेषामिति बहु । पक्षे प्रियलब्धानाम् । or लभ + क्त कर्मणि = लब्धम् ; लब्धप्रियं ईः । Who has got the desired वस्तु of Rama's coronation in the shape of his पादुका । Refers to Sumantra and all others who prize Rama's coronation as most desirable one ; Bharata here shows the various ends he has achieved now by this act of सौभाग्य and Rama's permission to act as his deputy.

रामः—वत्स कैकेयीमातः । राज्ञं नाम मुहूर्त्तमपि नोपेक्षणीयम् । तस्मादद्यैव विजयाय प्रतिनिवर्त्तताम् कुमारः ।

सीता—हम् ! अज्ज एव्व गमिस्सदि कुमारो भरदो [ हम् ! अद्यैव गमिष्यति कुमारो भरतः ] ।

रामः—अलमतिस्त्रेहेन । अद्यैव विजयाय प्रतिनिवर्त्तताम् कुमारः ।

भरतः—आर्य्य अद्यैवाहं गमिष्यामि ।

Eng. Ram.—My darling ! son of Kaikeyi ! kingdom is such as cannot be overlooked even for a moment, therefore do depart today for victory.

Sita. — Alas ! today will go away Prince Bharat.

Ram.—Away with your much affection. Let the prince go today for victory.

Bharat.—Noble sir ! Today I shall start.

Beng. राम—वत्स कैकेयीमातः, राज्ञं वञ्चनैके एक मुहूर्त्तरे तरेण उपेक्षा करिते नाई । ताई आज्जै विजय नातार्थ किरिया



যাও। গীতা—জ্যা! আজই কুমার ভরত চলিয়া যাইবেন! রাম—  
অধিক হেহ প্রকাশের প্রয়োজন কি? ভরত আজই বিজয়লাভার্থ  
প্রত্যাগত হউন। ভরত—আর্য্য আজই আমি যাইব।

Tika.—‘সুহৃৎসমপি’ স্বল্পকালমপি। ‘নোপেচ্ছনীয়ম্’ ন উপেচ্ছিতং ভবেৎ,  
তত্রৈব রম্যম্ আবিষ্কৃত্য মা কচ্ছিন বরৌ রাজ্যমভিয়ায়াদিতি ত্বম ‘অথ খলু  
বিজয়ায়’ ( রাজ্যলাভেন সমং বিজয়মপি লব্ধুম্ ) অযোধ্যায়াং প্রতিনিবর্ত্ত্যতাং ইতি  
भावः। ‘অতিক্লেহন’ রাজ্যভারং পরিত্যজ্য ভরতশ্চিরমত্র অবতিষ্ঠতাং ইতি এত  
আকাংক্ষনৌ ত্বং ভরতে ক্লেহাধিক্যম্ প্রদর্শয়িতুম্ বাবস্যসি, পরম অধিকক্লেহম্  
প্রদর্শ্য অলম্, তথ্যসতি রাজ্যস্য ক্ষতিঃ।

Notes.

I. সুহৃৎসম্—অত্যন্তসংযোগে ২য়।

3. বিজয়ায়—কর্মণি ৪র্থী by the rule “ক্রিয়ার্থোপপদস্য চ কর্মণি  
স্থানিনঃ”। বিজয়ায় = বিজয়ং লব্ধুম্।

4. প্রতিনিবর্ত্ত্যতাং—প্রতি + নি + বর্ত + লোটতাং কচরি।

ভরতঃ—আশাবন্তঃ পুরিপৌরাঃ স্যাস্থ্যন্তি ত্বহিহচ্ছয়া।

তৈশাং প্রীতিং করিষ্যামি ত্বত্প্রসাদস্য দর্শনাৎ ॥ ২৮ ॥

Prose.—পুরে পৌরাস্তহিহচ্ছয়া আশাবন্তঃ স্যাস্থ্যন্তি। ত্বত্প্রসাদস্য দর্শনাৎ  
তৈশাং প্রীতিং করিষ্যামি।

Eng.—The citizens are waiting to see you at Ayodhya.  
I shall win their pleasure ( satisfaction ) by showing them  
this very sign ( emblem ) of your favour.

Beng.—অযোধ্যা নগরে পুরবাসিগণ তোমাকে দেখিবার আশা  
নিরে রহিয়াছেন। তোমার প্রসাদের চিহ্ন দেখাইয়া আমি তাহাদের  
সন্তোষ বিধান করিব।

Tika.—‘পুরে’ অযোধ্যানগরে পৌরাঃ নাগরিকাঃ ‘ত্বহিহচ্ছয়া’ তবদর্শনকামনয়া  
‘আশাবন্তঃ’ আশানিৰুদ্ধয়ে পুণ্যন্তঃ ‘স্যাস্থ্যন্তি’, ‘অহং’ তু ত্বত্প্রসাদস্য’ তবাতুযুক্তস্য

तव अनुग्रहचिह्नयोः एतयोः पादकयोरित्यर्थः दर्शनात् प्रदर्शनेन तेषां प्रीतिं तुष्टिम् करिष्यामि उत्पादयिष्यामि ।

Notes.

1. त्वद्दिदृक्षया—तव दिदृक्षा इति इतत् । दृश् + सं + अ—स्त्रियामाप् = दिदृक्षा = द्रष्टुमिच्छा । “आशा” इत्यनेन सह अभेदे करणे तृतीया, “धान्येन धनवान्” इति वत् ।

2. आशावन्तः—आशा + मतुप् ; प्रथमा बहुवचनम्—adj to वीराः ।

3. त्वत्प्रसादस्य—तव प्रसादस्तस्य इति इतत् । कर्त्तृकर्मणोः कृतिप्रति कर्मणि इष्टौ । The पादका will be the token that you are pleased on all of us, and these will prove your acceptance of राज्य after 14 years i. e. your term.

4. दर्शनात्—ल्यप् लोपे प्रसौ । प्रदर्शनम् कारयित्वा इत्यर्थः । The reading प्रदर्शनेन would have been more explicit here, with करणतृतीया ।

सुमन्त्रः—आयुषान् ! मया इदानीम् किं कर्त्तव्यम् ?

रामः—तात ! महाराजवत् परिपालयताम् कुमारः ।

सुमन्त्रः—यदि जीवामि तावत् प्रयतिष्ये ।

रामः—वत्स कैकेयीमातः ! आरुह्यताम् ममाप्रतो रथः ।

भरतः—यदाज्ञापयति आर्यः । ( रथमारोहतः ) ।

रामः—मैथिलि ! इतस्तावत् । वत्स लक्ष्मण ! इतस्तावत् ।

आश्रमपदद्वारमात्रमपि भरतस्य अनुयात्रं अविषयामः ।

इति निष्क्रान्ताः सर्वे ॥ चतुर्थोऽङ्कः ॥

Eng. Sumantra.—Ho Long-lived one ! what shall I do now ?

Ram.—Sir ! protect ( serve ) the prince just as you served His late Majesty.

Sumantra—I shall try if I can drag my existence more.

Ram.—My darling ! Son of Kaikeyi ! please get up into the car before me.

Bharat.—As my noble brother commands. ( Both Bharat and Sumantra get up into the car ).

Ram.—This way ! Maithili ; this way ! my darling Lakshman. We shall follow Bharat up to the gate of the hermitage.

Beng. সুমন্ত্র—আয়ুজ্ঞান ! আমি এখন কি করিব ? রাম—ভাত ! মহারাজের জ্ঞান কুমারকে পালন করুন . সুমন্ত্র—যদি বেঁচে থাকি চেষ্টা করিব । রাম—বৎস ! কৈকেয়ীপুত্র ! আমার সমক্ষে রথে আরোহণ কর । ভরত—আর্যের বেক্রপ আদেশ । ( ভরত ও সুমন্ত্র রথে আরোহণ করিলেন ) রাম—মৈথিলি ! এ দিকে ; বৎস লক্ষ্মণ ! এদিকে ; আশ্রমদ্বার পর্য্যন্ত আমরা ভরতের পশ্চাৎ পশ্চাৎ যাইব ।

Tika.—‘আশ্রমপদদ্বারমাত্মনপি’ আশ্রমকুটোরদ্বারম্ যাবত্ ন তু অধিকম্ । ‘অনুযাবত্’ যথাযথা ভবিষ্যামঃ, ভরতস্য যাবায়াঃ অনুবর্তিনঃ বয়ং ভবিষ্যামঃ ।

### Notes.

1. মহারাজবত্—মহারাজি ইব ইতি বতিপ্রত্যয়ঃ ।
2. পরিপাল্যতাম্—পরি + পা + ণিচ্ + লোট্ তাম্ কর্মণি । Nom. ত্বয়া ।
3. আরুহ্যতাম্—আ + রুহ্ + তাম্ ( লোট ) কর্মণি ।
4. আশ্রমপদদ্বারমাত্মনপি—আশ্রমস্য পদম্ স্থানম্ ইতি ইতত্ । তস্য দ্বারম্ । তদেব ইতি আশ্রমপদদ্বারমাত্মন । ময়ূরব্যংসকাদিত্বাৎ নিত্যসমাসঃ । or আশ্রমপদদ্বার + প্রমাণার্থে মাত্বচ্ প্রত্যয়ঃ । আশ্রমস্থানদ্বারপথ্যন্তিমিত্যর্থঃ । used as adverb.

5. অনুযাবত্—অনু যাবত্ যাবা যচ্ছিন্, বহু । তত্, যথা তথা । Adv. Qual. ভবিষ্যামঃ । or যাবায়াঃ পশ্চাত্ ইতি অনুযাবত্, an অব্যয়ীভাবসমাসঃ ।

চতুর্থোঃ (সমাসঃ) ।

# प्रतिमानाटकम्

पञ्चमोऽङ्कः ।

( ततः प्रविशति सीता तापसी च )

सीता—अये, उपहारसुमणाइसो सम्मज्जिदो अस्समी ।  
अस्समपदविभवेण अणुद्विओ देवसमुदाआरो । ता जाव अय-  
उत्तो ण आअच्छदि दाव इमाणं वालरुक्खाणं उदअप्पदाणेण  
अणुक्कोसइस्सं । [ आर्ये ! उपहारसुमनआकीर्णः सम्मार्जित  
आश्रमः । आश्रमविभवेन अनुष्ठितो देवसमुदाचारः । तद्  
यावदायं पुत्रो नागच्छति तावदिमान् वालवृक्षान् उदकप्रदानेन  
अनुक्रोशयिष्यामि । ]

तापसी—अविघ्नम् से होदु । [ अविघ्नम् अस्य भवतु ] ।

Eng. Sita.—Madam ! the hermitage, that was strewn  
with the flowers offered ( to the deity ) has been cleansed ;  
the deity has been worshipped with the ( articles that consti-  
tute the ) property of the hermitage : now let me extend my  
sympathy over the young plants by sprinkling water upon  
them till the arrival of my noble husband.

Female ascetic,—Let no obstacle overcome you ( in this ).

Beng.—गीता—आर्ये ! उपहारपुष्पद्वारा गमाकीर्ण এই आश्रम  
सम्मार्जित হইয়াছে । দেবারাধানা আশ্রমের ঐশ্বর্যের দ্বারাই অনুষ্ঠিত  
হইয়াছে । এখন যে পর্য্যন্ত আর্য্যপুত্র না আইসেন সে পর্য্যন্ত এই নব-

জাত বৃক্ষরাজির উপর জঙ্গসেক করতঃ হেঁহাদের উপর মমতা প্রকাশ করি। তাপসী—তোমার কার্যে বাধা না হোক।

Tika.—‘উপহারসুমনস্রাকীর্ণঃ’ উপহারভূতানি দেবচরণে নিবেদিতানি যানি সুমনাসি কুসুমানি তৈঃ আকীর্ণঃ সমাসৃতঃ অয়ম্ আশ্রমঃ সম্মার্জিতঃ’ সম্মার্জ্য্যা পরিষ্কৃতঃ, ময়েতি শেষঃ। ‘আশ্রমবিমবেন’ আশ্রমস্য যঃ বিমবঃ ऐश्वर्यम् আশ্রমস্য ऐश्वर्यस्वरূপम् যত্ পুষ্পপ্রভৃতি তেন অনুষ্ঠিতঃ আচরিতঃ ‘দেবসমুদাচারঃ’ দেবতায়াঃ সমুদাচারঃ অশ্রুনা, ‘বালহচান্’ অচিরজাতান্ হচান্ ‘উদকপ্রদানেন’ পতীষামু-  
পরি জলসেচনেন ‘অনুকীর্ণয়িষ্যামি’ দয়াং প্রকাশয়ামি ইত্যর্থঃ ॥ ‘অস্যা’ অনুকীর্ণন-  
কর্মণঃ অবিঘ্নম্’ বিঘ্নাभावঃ ‘भवतु’ [ প্রার্থনায়াম্ আশিষি বা লোট ] ॥

### Notes.

1. উপহারসুমনস্রাকীর্ণঃ—উপহারস্য or উপহারভূতঃ সুমনঃ ইতি শাক-  
পাঠিবাदि; তৈরাকীর্ণঃ ইতি ইতত্। আ + কৃ + ক্ত কর্মণি।
2. সম্মার্জিতঃ—সম্ + মজ্ + ণিच् + ক্ত কর্মণি।
3. আশ্রমবিমবেন—আশ্রমস্য বিমবস্তেন। করণে তৃতীয়া।
4. দেবসমুদাচারঃ—দেবস্য সমুদাচারঃ ইতত্। সম্ + উদ + আ +  
চর্ + ঘञ। সমুদাচার in Swapna. and here is taken to mean  
“proper rites or decorum” towards someone. Sita says that  
the আশ্রম has now a luxuriant growth of fruits and flowers  
whereby দেবপূজা is well done. And all this is due to her and  
her companion’s watering of trees there &c.
5. বালহচান্—বাল্লাঃ হচাস্তান ইতি কর্মধা।
6. যাবত্ আগচ্ছতি—যাবদ্যোগে ভবিষ্যতি লট। See “যাবত্ পুরানিপাত-  
যোলংট্।” So “যাবদ্ এষাতি” (iv 25) etc, are bad.
7. উদকপ্রদানেন—উদকস্য প্রদানম্ ইতত্। করণে ইয়া।
8. অনুকীর্ণয়িষ্যামি—অনু + কৃ + ণিच् + লৃটস্যামি; অনুকীর্ণ is কৃপা

or दया here. Thence here the word means "I shall take pity on these by watering these.

9. अविघ्नम्—विघ्नस्य अभाव इति अव्ययीभावः । नञतत् will give अविघ्नः here in the masc. For विघ्न is masc. So we have recourse to अव्ययीभावः ( अभावे ). This foreshadows विघ्न or molestation of सीता by Ravana.

( ततः प्रविशति रामः ) रामः—( सशोकम् )

त्यक्त्वा तां गुरुणा मया च रहितां रम्यामयोध्यां पुरी-

मुद्यम्यापि ममाभिषेकमखिलं मत्सन्निधावागतः ।

रक्षार्थं भरतः पुनर्गुणनिधिस्तत्रैव सम्प्रेषितः

कष्टं भी नৃপতধুঁর' সুমহতৌমিকঃ সমুত্কর্ষতি ॥ ১ ॥

Prose.—গুরুণা ময়া চ रहितां रम्यां ताम् अयोध्याम् पुरीं त्यक्त्वा अखिलं ममाभिषेकम् उद्यम्यापि (गृहीत्वा) मत्सन्निधौ आगतः गुणनिधिभरतः रक्षार्थं पुनस्तत्रैव संप्रेषितः ( सन् ) एक एव सुमहतीम् नृपतधुँरम् समुत्कर्षति—( एतत् ) कष्टं भीः ।

Eng. ( Then Enters Rama ) Rama.—( With grief ) Having bade good bye to the beautiful city of Ayodhya that was bereft by me as well as by my father, Bharat the receptacle of virtues approached me with all the necessities for my coronation ; but alas ! sent back there again by me for administration, as he is, he alone bears the heavy burden of a king ( or kingdom )

Beng.—রাম ( দুঃখের সহিত )—পিতা ও আমা কর্তৃক পরিত্যক্ত সেই রম্য অযোধ্যানগরী ত্যাগ করিয়া এবং আমার জন্ত সমগ্র অভিষেক সামগ্র্য লইয়া গুণনিধি ভরত আমার কাছে এসেছিল । আমি পুনরায় তাহাকে সেখানেই পাঠাইয়াছি । বড়ই কষ্টের কথা যে সে এই বিপুল রাজ্যভার একাকীই বহন করছে ।

Tika.—‘गुरुणा’ पिता मृतेन दशरथेन इत्यर्थः ( तथा ) ‘मया च’ प्रव्रजितेन इत्यर्थः ‘रक्षितां शूनां रम्याम्’ अभिरामाम् ‘ताम् प्रसिद्धाम् अयोध्याम् पुरीम्’ नगरीम् ‘त्यक्त्वा’ विहाय ‘अखिलं’ समयम् ‘मम’ मम कृते ‘अभिषेकम्’ राज्याभिषेकोपयोगि वस्तुजातम् ‘उदयम्’ उत्पद्यमानं गृहीत्वा एव इति यावत्, ‘मत्सन्निधौ’ मम सकाशे ‘आगतः’ उपस्थितः ‘गुणनिधिः’ गुणशाली ‘भरतः’ ‘रक्षार्थं’ राष्ट्रपालनार्थम् ‘पुनः’ भूयोऽपि तत्र ‘अयोध्यायाम् एव संप्रेषितः’ प्रस्थापितः सन् ‘एकः’ एकाकी ‘एव सुमहती’ सुविपुलाम् ‘नृपतेः राज्ञः पुरम्’ भारम् ‘समुत्कर्षति’ समुद्वहति इति एतत् ‘कष्टं भोः’ इति नूनम् एषः दुःखसूचकः व्यापारी भवति । शार्दूलविक्रीडितं वृत्तम् ॥

## Notes,

1. उदयम्—उद + यम् + लाप् । Op. “भारमुदयच्छति” । उत्पद्यमान इत्यर्थः । Having taken over, Bharata came to Rama with all अभिषेकद्रव्य to coronate him as the king.

2. मत्सन्निधौ—मम सन्निधिः तत्र इति इतत् । अधिं ७मौ ।

3. गुणनिधिः—गुणानां निधिरिति इतत् । Bharata is गुणनिधि, so he came to me with that motive.

4. रक्षार्थम्—रक्षार्थे इदम् इति नित्यसनासः । But for राजारक्षा he was sent again back by me.

5. संप्रेषितः—सम् + प्र + ङप् + णिच् + क्त कर्मणि । Construe मया भरतः सम्प्रेषितः ।

6. सुमहतीम्—सुष्टु महान्. सा ? or सुष्टु, महती इति प्रादितत् । ताम् । Qual. पुरम् । Rama was so much in sympathy for Bharata's सौभाग्य that even now he expresses grief for the burden entrusted on भरत ।

7. समुत्कर्षति—सम् + उद + कृष् + लटतिप् ; bears or carries on. Kings always think राजपरिपालन as a great burden.

8. कष्टम्—cp “अहो महद्भारं राज्ञां नाम” Avi. ; “अविश्रमोयं लोक-

तन्नाधिकारः” Sak V. “राज्यं हि नाम दृपतेर्महदपीतिस्थानम्” Mud III. Pred to एतत् which again is Nom. to भवति or वर्त्तते understood here ; construe एतत्कष्टं भवति ; or अवयवयोगे १मा ।

( विमृश्य ) ईदृशमेवैतत् । यावदिदानोम् ईदृशशोक-  
विनोदनार्थम् अवस्थाकुटुम्बिनीम् मैथिलीं पश्यामि । तत् कनु  
खलु गता वैदेही । ( परिक्रम्य अवलोक्य च ) अये ! इमानि  
खलु प्रत्यगाभिषिक्तानि वृक्षमूलानि अदूरगताम् मैथिलीं  
सूचयन्ति । तथाहि—

Eng.—( Having thought ) well such is the case with this. Now for the beguiling of such a grief ( in order to beguile such a grief), let me look up to Maithili (or find out Maithili ) who follows me in all circumstances of mine. Where is Vaidehi gone ? ( Having walked round and beholding ) well ! these very roots of the trees that have been just now sprinkled ( with water ) indicate that Maithili has not gone very far. Because—

Beng.—(चिन्ता करिया) এই সমস্ত (রাজ্যশাসন) এই প্রকারই হয় । তবে এখন ইদৃশশোক বিনোদনের জন্য আমার সকলঅবস্থার সহচারিণী মৈথিলীকে দেখি । কোথায় গেল বৈদেহী ! ( পরিক্রমণ করিয়া ও দেখিয়া ) ওহে ! অল্পকালপূর্বেই জলের দ্বারা অভিষিক্ত এই বৃক্ষমূলসমূহ জানাইয়া দিতেছে যে মৈথিলী বেশী দূর যায় নাই । যেহেতু—

Tika.—ईदृशम्—इत्यादि । ‘एतत्’ राजाशासनादिकं यदा ‘एतत्’ संसार-  
यापनम्, ‘ईदृशम्’ एव दुःखप्रदमेव भवति । ‘ईदृशशोकविनोदनार्थम्’—उपस्थित-  
शोकस्य अपनोदनार्थम्, ‘अवस्थाकुटुम्बिनीम्’, सुखदुःखादिसर्वावस्थामनुसरिणीम्,  
‘मैथिलीं पश्यामि’ [ यावदयोगे भविष्यति लट्. ] । ‘प्रत्यगाभिषिक्तानि’ प्रत्ययम्,



अधुनैव अल्पादेव कालात् प्राक् अभिषिक्तानि जलेन आर्द्रीकृतानि वृक्षमूलानि 'सूचयन्ति' ज्ञापयन्ति ।

## Notes

1. ईदृशशोकविनोदनाथम्—ईदृशः शोकः कर्मधा ; तस्य विनोदनम् इतत् । तस्मै इदम् तत् यथा तथा इति नित्यसमासः by the dictum "अर्थेन सहनित्यसमासः विशिष्यलिङ्गताच्चैति वाच्यम् ।" क्रियाविशेषणम् ।

2. अवस्थाकुटुम्बिनीम्—अवस्थायाः सुखदुःखादिदशायाः कुटुम्बिनी सहचरी इति इतत् । ताम् । कुटुम्बिनी = पत्नी or सहचरी । A true wife is a companion of her husband in all circumstances ; cp "सर्वावस्थामु सहायभूताम्"—shastrī,

3. प्रत्यगाभिषिक्तानि—adj to वृक्षमूलानि । अयं प्रति इति प्रत्ययम् अवयवीभावः । प्रत्ययम् अचिरम् अभिषिक्तम् सुप्सुपा । तानि । अभि + सिच + क्त कर्मणि । Qual. वृक्षमूलानि । Fresh watering of वृक्षमूल suggests that वैदेही has just done this and is here near about.

4. अदूरगताम्—दूरम् गता इति २तत् । तस्मादन्या तानिति नञतत् । adj to मैघिलीम् ।

5. वृक्षमूलानि—वृक्षस्य मूलम् ; तानि इति इतत् । Nom. to सूचयन्ति । For a similar inference from situations of plants, compare "न सम्मीलन्ति तावत् वन्यनकोशः" etc—Sak III.

(रा) भ्रमति सलिलं वृक्षावत्ते<sup>०</sup> सफेनमवस्थितम्  
 दृषितपतिता नैते क्लिष्टं पिबन्ति जलं खगाः ।  
 स्थलमभिपतन्त्यार्द्राः कौटा विले जलपूरिते  
 नववलयिनो वृक्षा मूले जलक्षयरेखया ॥ २ ॥

Prose.—वृक्षावत्ते अवस्थितम् सफेनं सलिलं भ्रमति, एते दृषितपतिताः

খগাঃ ক্লিষ্টং জলং ন পিবন্তি । বিলং জলপূরিতং (সতি) আদ্রাঃ কৌটাঃ স্থলমভিপতন্তি । হ্রদাঃ মূলং জলচয়রেখয়া নববলয়িনঃ (সম্মতাঃ) ।

Eng.—The foamy water is still revolving in the trench round the trees ; thirsty as these birds are they have descended but are not sipping the frothy water. Their dens being filled up with water wetted as the insects are, they are rushing towards the land. The trees have been set at their roots, as it were, with bangles by the line of the dried up water.

Beng.—বৃক্ষের আলবালে অবস্থিত ফেনিল বারি (এখনও) আবর্তিত হইতেছে । এই সমস্ত পক্ষিরা তৃষ্ণার্ত হইয়া (জলপানের নিমিত্ত) নীচে নামিয়াছে বটে, কিন্তু ঐ ঘোলা জল পান করিতেছেন না (অর্থাৎ জল খিতায় নাই ইহার বোলাটে ভাব এখনও কাটে নাই) । গর্ত জলপূর্ণ হওয়ায় আত্মশরীর কীটরাজি স্থলে আগিয়া পড়িয়াছে । জল শুষ্ক হইয়া যাওয়ার বৃক্ষমূলে যে রেখা উৎপন্ন হইয়াছে উহাদের দ্বারা ঐ মূলগুলি যেন নূতন বলয়ে শোভিত হইয়াছে ।

Tika.—‘হ্রদাবতী’ হ্রদানাম্ আবর্তী আবর্তয়ন্তী আলবালী ‘অবস্থিতম্ সঞ্জনম্’ সতঃ পতনাত্ ফেনায়ুক্তা ‘সলিলম্’ (অদ্যপি) ভ্রমতি আবর্ততি । ‘এতে দ্বিষিতপতিতাঃ’ দৃষ্টয়া সমাক্রান্তাঃ অতএব জলপানায় ভূমিমবতীর্ণাঃ ‘অপি খগাঃ’ পক্ষিণঃ ‘ক্লিষ্টম্’ সতঃ সূতিকাসংস্পর্শাত্ মলিনং ‘জলং ন পিবন্তি’ । ‘বিলং গর্তং’ জলপূরিতং জলাকীর্ণং সতি, ‘আদ্রাঃ’ তজ্জলেণ আদ্রীকৃতশরীরাঃ ‘কৌটাঃ’ পতঙ্গাঃ ‘স্থলম্’ অভিপতন্তি’ উপসপন্তি । ‘হ্রদাঃ মূলং’ মূলদেশে যত্র জলং সীতয়া নিচিষ্টম্ ‘জলচয়রেখয়া’ সতঃ এব জলস্য শীঘ্রাত্ উত্পন্নয়া রেখয়া ‘নববলয়িনঃ’ নূতনবলয়সনায়াঃ সম্মতাঃ ইত্যর্থঃ । মূলং জলং নিচিষ্টং তত্ তু অধুনৈব শূন্যতাং গতম্ । পরং তস্য শীঘ্রচ্ছিন্নং বহ্নিমরেখয়া পরিবেষ্টিতং মূলং নববলয়ভূমিতমিব আভাতি ইতি ভাবঃ । হ্রিষীহ্রদম্ ॥

## Notes

1. वृक्षावर्त्त—वृक्षाणाम् आवर्त्तस्तस्मिन् इति तत् । अधि' ७मी । आवर्त्त is eddy (cp "आवर्त्तः अन्धसांभ्रमः"); then it here means a basin where there is आवर्त्त । आवर्त्तते यः स आवर्त्तः इति अच् by the rule पचायच् ; or वृक्षान् आवर्त्तते इति वृच् + आ + वृत् + अच्—by the rule कर्म ख्यच् । वृक्षाणाम् परितः अवस्थिते आलवाले इत्यर्थः । That which encircles a tree i. e. its आलवाल ।

2 सफेनम्—फेनेन सह वर्त्तमानं यत् तदिति तुलायोगे वक्षुव्रीहिः । Qual. सलिलम् ।

3. भ्रमति=आवर्त्तते । Op. अन्धसां भ्रमः above, where भ्रम=अवर्त्त । Nom. सलिलम् ।

4. वृषितपतिताः—वृषिताश्रमां पतिताश्चेति कर्मधा । वृषा + इतच् जातार्थे =वृषिताः । पत् + क्त कर्त्तरि=पतिताः । Qual. खगः ।

5. खगाः—खे (ख') गच्छन्ति इति ख + गम् + ड कर्त्तरि । ख' = आकाशम् । The birds usually come down to drink आलवालाम्, when it sets off, cp "विहङ्गानामालवालाम् पायिनाम्"—Rag. II.

6. क्लिष्टम्—क्लिष्ट + क्त । सत्तिकासंस्पर्शेन दूषितम् इत्यर्थः । Qual. जलम् । Also see our notes under "न क्लिष्टं शिरोपधानम्"—Swapna V. 4.

7. विले—भावे ७मी ।

8. जलपूरिते—Pred. adj to विले । जलेन पूरितं तस्मिन् इति इतत् ।

9. अभिपतन्ति—अभि + पत् + लट् अन्ति ; transitive ; its obj. = स्थलम् ।

10 मूले—अधि' ७मी ।

11. जलचयरेखया—जलस्य चयः शेषः इति इतत् । तस्य रेखा इतत् ; or तदुत्पन्ना रेखेति शाक-पार्थिवादित्वात् समासः । तथा । द्वेती श्या ।

12. नववलयिनः—नवं वलयम् वा वलयः इति कर्मधा । वलय = वाला bangle. नववलय + मत्वर्थेय इतिप्रत्ययः । Plural. Pred to वृक्षाः । As the water

in the আলবাল was drying up, a circle of soft earth was left and these render the tree নববলয়যুক্ত।

রাম:—( বিলোক্য ) অয়ে ! ইয়ং বৈদেহী ! ভো: কষ্টম্।

Eng. - R—( Having perceived )—Oh ! here is Vaidehi !  
Alas ! how pitiable !

যোঃস্যাঃ কর: আম্যতি দর্পণেঃপি, স নৈতিখিৎ কলশং বহন্ত্যা:।

কষ্টং বনং স্ত্রীজনসৌকুমার্যং সমংলতাभि: কঠিনীকরোতি ॥২

Prose.—অস্যা: য: কর: দর্পণেঃপি আম্যতি স: কলশং বহন্ত্যা: ( অস্যা: )  
খিৎ নৈতি ( ন আবহতি ) ? or কলশং বহন্ত্যা: অস্যা: স ( হস্ত: ) খিৎ নৈতি  
( ন প্রাপ্নোতি )। বনং স্ত্রীজনসৌকুমার্যং লতাभि: সমং কঠিনীকরোতি ( ইতি )  
কষ্টম্।

Eng.—This hand of hers that feels fatigued even in holding up the mirror, does not grow weary by carrying a pitcher today. Alas ! the forest turns the grace of a lady as hard as a creeper ( or hardens the grace of a lady along with a creeper ).

Beng.—ইহার যে হাত দর্পণেও ( দর্পণ ধরিতেও অথবা দর্পণে প্রতিবিম্ব পতনের ) ক্লেশটুকু সহ করিতেও শ্রান্ত হইয়া পড়ে আজ সে কলস বহন করিয়াও তাহার খেদ করিতেছে না, বা কলশ বহনকারী তার সেই হাত খেদ পাইতেছে না। হায় ! বন, নারীজনের কমনীয়-তাকে লতার শ্রাং কঠিন করিয়া তোলে।

Tika.—‘অস্যা:’ সীতায়া: ‘য: কর:’ সুকীমল: হস্ত: ‘দর্পণেঃপি’ সুকুরেঃপি ললনযাঃস্ত্যা সুকুরধারেঃপি [ যদ্বা সুকুরেঃ প্রতিফলনমাবল্লীশম্ অসহমান: অপি ] ‘আম্যতি’ আনিমলুভবতি (‘অয়’ কলশ’ জলসেবনার্থম্ ‘ঘটম্ বহন্ত্যা:’ ধার-যন্ত্যা: উচ্চলযন্ত্যা: ইত্যর্থ: তস্যা: স কর: খিৎ পরিঅমং ক্লেশম নপতি ন প্রাপ্নোতি।

यदा स करः वहन्त्याः तस्याः खेदं 'नएति' नावहति [धातूनामनेकार्थत्वात्] । [कथम् एतत् ? ननु वनवासक्लेशसहनात् एव, इति विशदयति—] 'वन' अरण्यं वनवासः इत्यर्थः 'स्त्रीजनसौकुमार्यम्' स्त्रीजनस्य नारीजनस्य सौकुमार्यं देहस्य कमनीयताम् लताभिः वल्लरोभिः समं तुल्यं यथातथा 'कठिनीकरोति' कठिनत्वम् अतएव क्लेश-सहत्वम् आपादयति । यदा कमनीया अपि लतिका अरण्ये वासादेव काठिन्यम् भजते अनेन घातसहा च जायते तद्वत् नारीणाम् स्वाभाविकी कीमलता अपि वन-वासात् कठिना सती क्लेशसहा भवति । यदा समं इत्यस्य सार्द्धम् इत्येव अर्थः । तथा सति इयम् व्याख्या—अरण्यवासः प्रकृत्या सुकुमारां लताम् कठिनीकरोति तथा तथैव सार्द्धम् स्वभावेन पेलवाम् नारोम् अपि कठिनीकरोति । इति कष्टम् दःख-जनकम् । उपजातिवृत्तम् ॥

## Notes

1. दपंखे—अधिकरणे ०मी । See Tika.
2. आत्यति—अम् + लट् तिप् । Nom. ( यः ) करः ।
3. वहन्त्याः—वह् + शतृ + fem ; इष्टी १वचन । Qual, अस्याः under-  
stood.
4. एति—इष् + लट् तिप् । प्राप्नोति । See Prose.
5. स्त्रीजनसौकुमार्यम्—स्त्री एवजनः कमधा । तस्य सौकुमार्यम् इति इतत्
6. कठिनीकरोति—अकठिनं कठिनं करोति इति अभूततद्भावे चि । ततः  
क्ल इत्यस्य च कटिहृषम् ।
7. कष्टम्—construe इति कष्टं भवति । Similarly interpret भोः  
कष्टम् वक्तं etc ।

रामः—( उपेत्य ) मैथिलि ! अपि तपो वर्धते ?

सीता—हम् अयग्रउत्तो । जेदु अयग्रउत्तो । [ हम् आर्य-  
पुत्रः ! जयतु आर्यपुत्रः ] ।

रामः—मैथिलि ! यदि ते नास्ति धर्मविघ्नः, आस्यताम् ।

সীতা—জং অয়রত্তো আণবেদি । ( উপবিশতি ) [যদায্য-  
পুত্রঃ আজ্ঞাপয়তি ] ।

রামঃ—মৈথিলি ! প্রতিবচনার্থিনীমৈব ত্বাং পশ্যামি ।  
কিমিদম্ ?

সীতা—সৌমসুস্থহিঅস্স বিশ্ব অয়রত্তস্স মুহুরাঅো ।  
কি' এদম্ ? [শোকশূন্যহৃদয়স্য ইব আৰ্য্যপুত্রস্য সুগরামঃ ।  
কিমিতত্ ? ]

রামঃ—মৈথিলি ! স্থানে খলু কৃতা চিন্তা ।

Eng. R.—( Having approached ) Maithili ! do thy austeri-  
ties prosper ?

Sita.—Oh ! my lord ( here is ) ! Victory be to my lord.

Ram.—Maithili ! sit please, provided your religious per-  
formances be not hampered ( or If your religious functions  
do not suffer ).

Sita.—As my noble husband commands.

Ram.—Maithili ! I find you like one asking some answer  
from me. Is itso ( or what is the matter ) ?

Sita.—The colour of my noble husband's face is like that  
of one who is beset in grief. What is it ? ( or what is  
the matter ? )

Ram.—Maithili ! you have rightly hit upon the point.  
( Or it is quite proper that I feel anxious ).

Beng.—( অগ্রসর হইয়া ) মৈথিলি ! তপস্তার শ্রীবৃদ্ধি হইতেছে ত ?  
সীতা—ঐ্যা আৰ্য্যপুত্র ! আৰ্য্যপুত্রের জয় হোক । রাম—মৈথিলি !  
যদি তোমার ধর্ম্মকার্য্যে বিঘ্ন না হয় তবে উপবেশন কর । সীতা—আৰ্য্য-  
পুত্রের যে আদেশ । রাম—মৈথিলি ! মনে হচ্ছে তুমি কিছু জানতে

चाओ ! ठिक कि ? ( व्यापार कि ? ) । गीता—शोकके शृङ्खलद्वय व्यक्ति  
ज्ञान आर्यापुत्रेय मुखेय भाव ; एकि व्यापार ? राम—मैथिलि ; तूमि  
ठिकई भेबेह ; ( अथवा आमि चिन्तनोय विषयेरई चिन्ता करिग्राहि ;  
आमि ये विषये चिन्तित हईग्राहि उहा चिन्तारई विषय । )

Tika.—‘अपि किं तपः’ वने आश्रमरूपादिरक्षारूपं तपः वर्द्धते उन्नतिम्  
आरोहति ? ‘यदि नास्ति धर्मविघ्नः’ धर्मकृत्यस्य ते काचित् बाधा न जायते चेत्  
‘आस्यताम्’ उपविश्याताम् त्वया । ‘प्रतिवचनार्थिनीम्’ कस्यचिद्विषयस्य प्रत्युत्तरम्  
प्रार्थयमानाम् इव ‘त्वां पश्यामि’ लक्ष्यामि कस्यापि प्रत्ययस्य उत्तरम् कामयमाना-  
मित्यर्थः त्वां लक्ष्यामि । तदब्रूहि ‘इदं’ वस्तु ‘किम्’ भवेत् । ततः सीता आह—  
शोकान्धद्वयस्य शोकेन शून्यं वाञ्छानरहितं हृदयं मनो यस्य तादृशस्य जनस्य इव  
आर्यापुत्रस्य सुखरागः सुखच्छविः भवति । ‘एतत्’ वस्तु किं स्यात् । ‘स्थाने’ यथार्थम्  
कृता चिन्ता त्वम् युक्तं चिन्तितवती ; यदहम् एतादृशः भवामि तत् यथार्थम् एव त्वम्  
निश्चितवती । यदा ‘स्थाने’ यथार्थं युक्तमेव [ अव्ययमेतत् । ‘युक्ते’ च ‘साम्प्रतं स्थाने’  
इत्यमरः ] चिन्ता कृता मया चिन्ताविहिता । यत् मया चिन्तितं तत् यथार्थमेव  
सत्यमेव । यदा यत् मया चिन्ता कृता तत् स्थानेन्याय्यम् एव भवति यतः चिन्ता  
योग्ये एव विषये मया विहिता । स्वचिन्तामेव रामः विवृणोति कृतान्त्यादि-  
श्लोकेन ।

### Notes.

1. हम्—इतिसम्भूते अव्ययमेव इति प्रागुक्तम् ।
2. धर्मविघ्नः—धर्मस्य विघ्नः इति इतत् ; वि + हन् घञर्थे क = विघ्नः, बाधा ।  
धर्म was here her religious performances including watering  
of trees etc.
3. आस्यताम्—आस् + लोट्ताम् कर्मणि ।
4. प्रतिवचनार्थिनीम्—प्रतिवचनम् कस्यचित् प्रत्यवविषयस्य प्रत्युत्तरम् अर्थ-  
यते कामयते इति प्रतिवचन + अर्थ + णिन् स्त्रियाम् । प्रत्युत्तराकाङ्क्षिणी । ताम् ।

Qual त्वाम् । Thus our poet skillfully turns the topic of conversation.

5. शोकशून्यहृदयस्य—शून्यं वाञ्छज्ञानरहितम् ; शून्यं हृदयं यस्य तस्मात्ति बहु । शोकिन शून्यहृदयः । इतत् । तस्य । Adj. used substantively. उपमान of आर्यापुत्रस्य ।

6. मुखरागः—मुखस्य रागः रक्तिमा हविः इति इतत् । Sita marks Rama's dismal look and rightly guesses that he is thinking something.

7. स्थाने—अव्ययम् । Proper ; right ; cp. “स्थाने हृषीकेश तव प्रकीर्त्या जगत् प्रहृष्यत्यनुरज्यते च” Gita ; and “स्थाने भवानेकनराधिपः सन्” &c. See Tika.

N. B.—Here क्रियते for कृता would have been more explicit to bring out that Rama was thinking something.

राम—कृतान्तशल्याभिहिते शरीरे तथैव तावद्धृदयव्रणोमे ।

नानाफलाः शोकशराभिघातास्तत्रैव तत्रैव पुनः पतन्ति ॥४॥

Prose.—कृतान्तशल्याभिहिते मे शरीरे हृदयव्रणः तथैव तावत् । तत्रैव तत्रैव नानाफलाः शोकशराभिघाताः पुनः पतन्ति ।

Eng.—The sore of my heart is still as before (or still fresh) in my body ( person ) that was wounded by the arrows of outrageous fortune (or by the missiles of my misfortune). Again and again the stings ( the strokes.) of the shafts in the shape of grief producing various ( sad ) effects, are falling down upon the self-same place.

B. ng.—हृदयव्रणो निपीडित आमार शरीरे हृदयवेदना सेहै रूपहै रहिग्याहै । नानाप्रकार ( दारुण ) फलदायक शोके शरीर ( विषम ) आघात बार बार ठिक सेहै स्थानेहै पड़ितेहै ।



just now (cp “रामः—सशोकम्... (विमृश्य)...यावदिदानीमीदृशशोकविनोदनाथं मैत्रिलीं पश्यामि” ante V ) and also his खेद for this present plight of her beloved wife Sita ( cp “भोः कष्टम् योस्याः करः आन्यति दर्पणेपि स नैति खेदं कलशं वहन्त्याः” ), and lastly his internal thought as how to perform his father’s वात्सरिकश्राद्ध ( cp “श्रस्तत्रभवतस्तातस्य संवत्सरश्राद्धविधिः...तत्कथं निवर्त्तयिष्यामि इति चिन्वते मया,” infra). These six thoughts were the शोकशराभिघाताः that one after another fell on his wounded heart.

सीता—अग्रउत्तम को विश्व सन्दावो । [ आर्यपुत्रस्य क इव सन्तापः ] ।

रामः—श्रस्तत्रभवतस्तातस्यानुसंवत्सरश्राद्धविधिः । कल्प-विशेषेण निवपनक्रियामिच्छन्ति पितरः । तत् कथं निवर्त्तयिष्यामीति तच्चिन्तयते । अथवा—

Eng. Sita.—What ails my noble husband ?

Ram. — To-morrow falls the annual sradh-ceremony of my venerable father. Manes desire to have oblations in accordance with the rituals ( ritualistic scripts ). And I am thinking how I shall perform it. Or—

Beng. गीता—आर्य कि प्रकार सन्ताप ? राम—पूजनीय पित्र-देवेर वार्षिक श्राद्धवावस्था आगामी कल्यै । कल्लविधि अश्रुगारे पिण्डानादि क्रियाई पितृगणेर काम्य । ताहा किरूपे सम्पन्न करिब ताहाई आम भावितेछि ; अथवा—

Tika.—‘क इव’ कौटुम्बिक खलु अनिवर्त्तनीयः, ‘सन्तापः’ मनोव्याधिः आर्यपुत्रस्य वर्त्तते । ‘श्रः’ आगामिनि दिवसे [ अव्ययमेतत् ] ‘अनुसंवत्सरश्राद्धविधिः’ संवत्सरम् संवत्सरम् अनुष्ठेयः श्राद्धविधिः श्राद्धवावस्था श्राद्धानुष्ठानम् इति । ‘कल्प-

विशेषेण' कल्पसूत्राणाम् विशेषेण विशिष्टानाम् अस्मात्कुलप्रतिपादितानाम् कल्प-  
सूत्राणाम् अभिमतमनुसृत्य इत्यर्थः 'निवपनक्रियाम्' पिण्डप्रदानादिक्रियाम् 'पितरः  
इच्छन्ति' कामयन्ते । 'निर्वत्तयिष्यामि सम्पादयिष्यामि' इति एतत्तमया चिन्तते ।  
तस्मादेव शोकात् स इव मे सुखरागः इति ।

### Notes

1. अः—There is no unity of time here ; for there is no knowing when रावण came there ।

2. अनुसंवत्सरयाज्ञविधिः—संवत्सरम् संवत्सरम् अनु ( i. e. संवत्सरे संवत्सरे ) इति अनुसंवत्सरम् । अवयवीभावः । As अवयवीभाव words are usually adverb, so we now add अश् आदि अच् to make it an adj. as in परोक्षाक्रिया । Now अनुसंवत्सरम् ( अनुष्ठेयं ) आहम् इति कर्मधा । तस्य विधिः व्यवस्था करणीयता इति इतत् । Nom. to वर्त्तते &c understood : or संवत्सरस्य योग्यम् इति अनुसंवत्सरम् अवयवीभावः । Rest as before. Or again—Mr. Shastri, Mr. Kale and others expound as—संवत्सरे संवत्सरे भवम् अनुसंवत्सरम् प्रात्यङ्गिकम् । तादृशम् आहमिति कर्मधा । we however prefer our exposition. This अनुसंवत्सर here indicates that it was not first वात्सरिक आह, but the वात्सरिक long after his father's death. And सीताहरण took place in the 13th year of वनवास ( see Ramayana ).

3. कल्पविशेषेण—कल्पानाम् विशेषस्तेन इतत् । करणे श्या ।

4. निवपनक्रियाम्—निवपन is offering made to the manes ; cp "कोवः निवपनानि दास्यति" । निवपनरूपाक्रिया रूपककर्मधा । यद्वा निवपनमेव क्रिया । ताम् । obj. of इच्छन्ति ।

5. निर्वत्तयिष्यामि—निर् + वृत् + णिच् + लृट् स्यामि । This thought of पितृआहसम्पादद tormented and worried Rama. Thus Rama gives answer to Sita's enquiry (i) why he was सशोक and what

just now (cp “रामः—सशोकम्... (विस्मयः)...यावदिदानीमीदृशशोकविमोदनार्थं नैथिलीं पश्यामि” ante V ) and also his खेद for this present plight of her beloved wife Sita ( cp “भोः कष्टम् योस्याः करः आस्यति दर्पणेपि स नैति खेदं कलशं वहन्त्याः” ), and lastly his internal thought as how to perform his father’s वात्सरिकश्राद्ध ( cp “श्रद्धाव्रतभवतस्तत्सर्वं स’वत्सरश्राद्धविधिः...तत्कथं निवर्तयिष्यामि इति चिन्त्यते मया,” infra). These six thoughts were the शोकशराभिघाताः that one after another fell on his wounded heart.

सीता—अय्यउत्तस्स को विअ सन्दावो । [ आर्यपुत्रस्य क इव सन्तापः ] ।

रामः—श्रद्धाव्रतभवतस्तत्स्यानुस’वत्सरश्राद्धविधिः । कल्प-  
विशेषेण निवपनक्रियामिच्छन्ति पितरः । तत् कथं निवर्तयि-  
ष्यामीतिप्रतच्चिन्तयते । अथवा—

Eng. Sita.—What ails my noble husband ?

Ram. — To-morrow falls the annual sradh-ceremony of my venerable father. Manes desire to have oblations in accordance with the rituals ( ritualistic scripts ). And I am thinking how I shall perform it. Or—

Beng. सीता—आर्य कि प्रकार सन्ताप ? राम—पूजनीय पित्र-  
देवेर वार्षिक श्राद्धवाचना आगामी कल्यै । कल्पविधि अनुसारै  
पिण्डदानादि क्रियाई पितृगणेर काम्य । ताहा किरूपे सम्पन्न करिब  
ताहाई आमि ताबितेछि ; अथवा—

Tika.—‘क इव’ कीदृशः खलु अनिर्वचनीयः, ‘सन्तापः’ मनोव्याधिः आर्यपुत्रस्य  
वर्तते । ‘अः’ आगामिनि दिवसे [ ‘मय्ययमेतत्’ ] ‘अनुस’वत्सरश्राद्धविधिः’ स’वत्-  
सरम् स’वत्सरम् अनुष्ठेयः श्राद्धविधिः श्राद्धवाक्यस्या श्राद्धानुष्ठानम् इति । ‘कल्प-

विशेषेण' कल्पसूत्राणाम्. विशेषेण विशिष्टानाम् अस्मत्कुलप्रतिपादितानाम् कल्प-  
सूत्राणाम् अभिमतमनुसृत्य इत्यर्थः. 'निवपनक्रियाम्' पिण्डप्रदानादिक्रियाम् 'पितरः  
इच्छन्ति' कामयन्ते । 'निर्वत्तयिष्यामि सम्पादयिष्यामि' इति एतत्तया चिन्त्यते ।  
तस्मादेव शोकात्तस्य इव मे सुखरागः इति ।

### Notes

1. अः—There is no unity of time here ; for there is no knowing when रावण came there ।

2. अनुसंवत्सरग्राहविधिः—संवत्सरम् संवत्सरम् अनु ( i. e. संवत्सरे संवत्सरे ) इति अनुसंवत्सरम् । अवययीभावः । As अवययीभाव words are usually adverb, so we now add अश् आदि अच् to make it an adj. as in परोक्षाक्रिया । Now अनुसंवत्सरम् ( अनुष्ठेयं ) ग्राहम् इति कर्मधा । तस्य विधिः व्यवस्था करणीयता इति इतत् । Nom. to वत्ते &c understood : or संवत्सरस्य योग्यम् इति अनुसंवत्सरम् अवययीभाव । Rest as before. Or again—Mr. Shastri, Mr. Kale and others expound as—संवत्सरे संवत्सरे भवम् अनुसंवत्सरम् प्रात्यङ्गिकम् । तादृशम् ग्राहमिति कर्मधा । we however prefer our exposition. This अनुसंवत्सर here indicates that it was not first वात्सरिक ग्राह, but the वात्सरिक long after his father's death. And सीताहरण took place in the 13th year of वनवास ( see Ramayana ).

3. कल्पविशेषेण—कल्पानाम् विशेषस्तेन इतत् । करणे श्या ।

4. निवपनक्रियाम्—निवपन is offering made to the manes ; cp "कोवः निवपनानि दासति" । निवपनरूपाक्रिया रूपककर्मधा । यदा निवपनमेव क्रिया । ताम् । obj. of इच्छन्ति ।

5. निर्वत्तयिष्यामि—निर् + वृत् + णिच् + लृट् स्यामि । This thought of पितृग्राहसम्पादद tormented and worried Rama. Thus Rama gives answer to Sita's enquiry (i) why he was सशोक and what

was his सन्ताप । क इव—Here इव along with क: indicates something unknown or indescribable. क इव सन्तापः what unknown pain exists (in आर्यपुत्र) । Compare “त्वदन्यः क इवापह्वारयेत्”—Bharavi, and “काव्यमिच्छा तयोरासीत् व्रजतः शुद्धवेद्ययोः” in Raghu I etc.

(रा) गच्छन्ति तुष्टिं खलु येन केन, त एव जानन्ति हि तां दशां मे ।

इच्छामि पूजां च तथापि कर्तुं तातस्य रामस्य च सानुरूपाम ॥३॥

Prose.—ते (पितरः) येन केन तुष्टिं गच्छन्ति । ते एव हि मे तां दशां जानन्ति । तथापि तातस्य रामस्य च सानुरूपाम् पूजां कर्तुम् च इच्छामि ।

Eng.—They will attain satisfaction in any way ; because they know my plight ( fully well ). Still, I wish to perform worship worthy of my father as well as of Ram.

Beng.—তাহারা যে কোন অশ্রুধানেই ভুটে হইবে, কেননা নিশ্চয়ই তাহারা আমার দশা জানেন । তবে পিতার ও রামের অনুরূপ পূজা আমি করিতে চাই ।

Tika.—‘ते पितरः येन केन’ अङ्गहीनेनापि उपचारैश्च ‘तुष्टिं’ तृप्तिं ‘खलु’ निश्चितं ‘गच्छन्ति’ गमिष्यन्ति [ भविष्यत्सामीप्ये लट् ] । [ यतः ] ते एव स्वर्गस्थाः अतएव सर्वज्ञाः मे पितरः हि नूनम् ‘मे तां’ वनवासक्षिप्त्वा अतः अर्थयुक्त्यां ‘दशाम्’ अवस्थाम् ‘जानन्ति’ विदन्ति [ इति सत्यम्—परम् ] ‘तथापि’ अहम् तातस्य महाराजस्य ‘तथा रामस्य’ पितृभक्तस्य युवराजस्य सम ‘सानुरूपाम्’ उपयुक्ताम् ‘पूजाम्’ आह्लादिकम् कर्तुम् च इच्छामि । उपजातिवृत्तम् ॥

### Notes.

1. सानुरूपाम्—adj to पूजाम् । अनुगतं रूपम् यस्य इति अनुरूपम् बहु—by “आदिभ्यो—” । अनुरूपेण सह वर्तमाना या तामिति तुल्ययोगे बहु । अनुरूप has been here thus treated as a noun. We may also expound रूपम् अनुगतः इति अनुरूपः, प्रादितम् । Then as before ; or

again रूपस्य योग्यम् अनुरूपम् । अव्ययीभावः । ततः अर्थआद्यच् । Then वङ् as before ; or again अनुरूपयतीति अनुरूपः ( कर्त्तरि पचाद्यच् ) । Then तुल्ययोगे वङ् as before. सहानुरूपम् is also correct by the rule “वोप-सर्जनस्य” । The reading स्वानुरूपम् meaning befitting self and Dasaratha would have been better here.

सीता—अग्रउत्त ! शिवत्तदस्मिदि सद् भरदो रिद्धीए ; अवस्मानुरूपं फलोदण वि अग्रउत्ते । एदं तादस्म वहुमद-तरं भविस्सदि । [ आर्यपुत्र ! निर्वर्त्तयिष्यति आहं भरतः ऋद्ध्या । अवस्थानुरूपं फलोदकेन आर्यपुत्रं । एतत् तातस्य च वहुमततरं भविष्यति ] ।

Eng. Sita.—My noble husband ! Bharat will ceremonially perform the sradh, and you with fruits and water befitting your (present) circumstances (or in proportion to your circumstances ). This will be highly accepted by the late ( departed ) father.

Beng. सीता—आर्यपुत्र ! भरत मङ्गि सहकारे श्राद्धि सम्पन्न करिवेन, आर आपनि अवस्थानुरूप फलउलेन द्वारा करुन । ईहा तातेर (पितार) खुई आदरेर हईवे ।

Tika.—‘निर्वर्त्तयिष्यति’ सम्पादयिष्यति । ‘ऋद्ध्या’ ऐश्वर्येण ऐश्वर्यं निष्पादितो-पचारेण इत्यर्थः । ‘अवस्थानुरूपम्’ वनवासवस्थायाः उपयुक्तम् ‘आर्यपुत्रः’ निर्वर्त्तयि-ष्यति । ‘फलोदकेन’ वनफलेन तथा नदीजलेन । ‘वहुमततरम्’ आहततरम् । ‘भरतस्य आह्वयेनया आहततरम्’ रामचन्द्रस्यैव स्वत्त्वगुणाधिकविकाशात् तथा जगत्-त्वात्, तेन च मुख्यआह्वयकारित्वात् ।

### Notes

1. निर्वर्त्तयिष्यति—निर् + ऋत् + षिच् + लृट्, ण्यति । Nom. भरतः ।
2. ऋद्ध्या—करणे कृतीया । ऋध् + क्तिन् भावे ।

३. अवस्थानुरूपम्—अवस्थायाः अनुरूपम् इति इतत् ; or रूपस्ययोग्यम् इति अनुरूपम् अव्ययीभावः । rest as before. अवस्था—अव + स्था + अङ् भावे स्त्रिया-माप् । आर्थपुत्र is to do आङ् acc. to his own present अवस्था here.

४. फलोदकैः—फलं च उदकम् च इति समाहारः by the rule “जातेर प्राणिनाम् तेनेति—करणे तृतीया । फलञ् इत्यादौ जातौ एकवचनम् । यदा फलानि च उदकानि च ।

५. बहुमततरम्—इदम् अनयोरतिशयेन बहुमतम् इति तरप् प्रत्ययः । बहु + मन् + क्त कर्मणि इति बहुमततरम् ।

N. B.—Sita pacifies Ramchandra saying that by the right of primogeniture he is the person to hold the sradh-ceremony ; and hence the ceremony performed by him is to be taken into account first be it simply done with fruits roots and water ; and the same done by Bharat with royal pomp will be no doubt esteemed by the departed king, but will very likely be relegated to a subordinate position in comparison with yours. Rama in the next sloka accepts the argument of Sita but advances that this will also go to set the departed soul a-weeping, as he will thereby be reminded of the banishment of his eldest and most beloved son.

रामः—मैथिलि !

फलानि दृष्ट्वा दर्भेषु स्वहस्तरचितानि नः ।

स्मारितः वनवासं च तातस्तत्रापि रोदिति ॥ ६ ॥

Prose.—मैथिलि ! तातः दर्भेषु नः स्वहस्तरचितानि फलानि दृष्ट्वा ( नः ) वनवासं स्मारितः ( मन् ) तत्रापि रोदिति ।

Eng. — Maithili ! surely the departed king will weep thus

being reminded of our banishment by the fruits arranged ( placed ) with our own hands on the Kusa grass.

Beng. राम—गैथिनि ! पिता कुशेर उपर आमादेर अहत्त बिछत्त फलराजि दर्शन करिया आमादेर बनवास अरण करिया सेथाने रोदन करिवेन ।

Tika.—‘तातः’ पूजनोयः स्वर्गस्थः राजा ‘दर्भेषु’ कुशेषु कुशानाम् उपरि इत्यर्थः ‘नः सम स्मरस्तरचितानि’ आत्महस्तेन विन्यस्तानि ‘फलानि दृष्ट्वा वनवास’ स्मरितः ‘अनेन अस्माकम् अरण्ये अवस्थानम् मनसि कृत्वा इत्यर्थे ‘तवापि’ स्वर्गेऽपि ‘रोदिति’ रोदियति [ इति भविष्यत्सामीप्ये लट् ] । यः पिता वनवासम् अस्माकम् श्रुत्वा अहम् रुरोद स अस्माकं आश्रयविधिप्रकारेण वनवासम् कृत्वा स्वर्गेऽपि रोदन-परायणो भविष्यति ।

### Notes

1. स्मरस्तरचितानि—स्मर ( or स्मः ) हस्तः इति इतत्, कर्मधा‘वा । तेन रचितानि सञ्जीकृतानि इति इतत् । Qual. फलानि ।
2. वनवासम्—वनवासस्तमिति सुप् सुपा ।
3. स्मरितः—स्मृ + शिच् + क्त ; स्मरयति इति शिच् रूपम् । Here स्मृ implies ‘to recollect’ and there is no आधान implied ( उत्कण्ठा-पूर्वकस्मरण ) here, so the root is not स्मृति is शिच् by the ganasutra “स्मृ आधाने” । Also see our notes in मानस्य स स्मरयति in Rat.

( ततः प्रविशति परिव्राजकवेषो रावणः )

[Then enters Ravana in the guise of a mendicant ]

रावणः—( आत्मगतम् ) एषभोः

नियतमनियतात्मा रूपमेतद् गृहीत्वा,  
खरवधक्तवैरं राघवं वञ्चयित्वा ।



স্বরপদপরিহীণাং হব্যধারামিবাহ'

জনকনৃপসুতাং তাং হতুঁ কামঃ প্রযামি ॥ ৩ ॥

Eng.—Rav.—(To himself)—Oh ! licentious as I am, I have adopted this form to play foul with Ramechandra who has full control over his passions, but who has courted my enmity by killing Khara, and thereby to carry away the the daughter of the king Janaka just like the offering of ghee done without the correct pronunciation of the text.

Beng. রাবণ ( স্বগত )—এইষে আমি অজিতেন্দ্রিয় তাই এই রূপ ধারণ করিয়া আমি, জিতেজিয় এবং খরের বিনাশ করণ জন্য আমার সহিত জাতবৈর রামচন্দ্রকে প্রতারণিত করিয়া শুদ্ধ যজ্ঞোচ্চারণহীন স্বতাভতির দ্বারা জনকরাজনন্দিনীকে হরণ করিতে ইচ্ছুক হইয়া চলিয়াছি।

Tika.—'অনিয়তা' অনিয়তঃ অজিতঃ অবশীকৃতঃ আত্মা ইন্দ্রিয়াণি মনো বা যস্য স ইতি অজিতেন্দ্রিয়ঃ অহম্ 'এতদ্রূপম্ পরিব্রাজকবৈশম্ সৃষ্টীত্বা' ধারয়িত্বা 'নিয়তং' জিতেন্দ্রিয়ং 'স্বরবধজাতবৈরং' স্বরস্য বধেন বিনাশেন কৃতম্ আচরিতম্ উত্পাদিতং বৈরং শত্বতা বৈন তাড়য়ম্ 'রাম' বশয়িত্বা প্রত্যর্থ্য স্বরপদপরিহীণাম্ 'স্বরেণ উদাচানুদাচ-স্বরিতা ইতি ত্রয়াণাম্ স্বরভেদানাম্' যজ্ঞোচ্চারণেন তথা পদেন মন্তবগংগং চ পরিহীণাম্ রহিতাম্ অশুদ্ধস্বরোচ্চারণেন তথা বিকলপদোচ্চারণেন চ সহ প্রদত্তাম্ দ্ব্যর্থঃ 'হব্য-ধারামিব' হব্যস্য হবনীযস্য চৃতস্য ধারাম্ আভুতিম্ ইব 'তাং' জনকনৃপসুতাম্ 'হতুঁ'-কামঃ' অপনেতুমনাঃ প্রযামি अभिसरामि। অয়ম্ ভাবঃ—সুষ্ঠু মন্যোচ্চারণেন তথা সম্যগুদাচাদিস্বরোচ্চারণেন চ রচিতা চুতাভুতিঃ দেবতাম্ উপগচ্ছতি [ "অগ্নৌ প্রাস্না-ভুতিঃ সম্যগাদিত্যমুপতিষ্ঠতে", "অগ্নিসুখাবৈ দেবাঃ" "স ইদং বেদুগচ্ছতি" ইতি] যদি সা আভুতিঃ পূর্বপ্রকারেণ রচিতা ন ভবতি তর্হি সা অসুরাচসপ্রসুতিমিচ্ছতি। অত্র অরস্বে চুতাভুতিরিব পবিত্রা সীতা, সা চ রামেণ রচিতা। বশ্যজাং কৃত্বা যদা রামং দূরং

नेष्यामि तदा सा अरचिता भवेत् । तत्काली रक्षीवशोऽभूत खलु अहं यादृक् स्वर-  
पदपरिहीनां घृताहुतिम् हरामि तादृशैव रामविहीनाम् सीताम् अपि हर्तुम् अभिलाषी  
सन् उपसर्पामि । उपमालङ्कारः । रामोऽव स्वरपदेन सह सीता च हव्यधारया सह  
उपसीयते । मालिनीवृत्तम् ॥

Notes

1. Remark.—The stage-direction is defective here in all the printed editions; this whole speech of रावणं up to अनुहास्यामि should be आत्मगत । Otherwise his disparaging saying as अनिय-  
तात्मा, or disclosure of his motive beforehand is unjustified. In that case his aim will be frustrated. So we read आत्मगतम् here.

2. अनियतात्मा—नि + यम् + क्त कर्मणि नियतस्मादन्वोऽनियतः इति नञ्-  
समासः । अनियतः आत्मा ( मनः ) यस्य स इति बहु । Qual. अहम् under-  
stood. As I am so, hence I will do such heinous offence and carry away a chaste wife of another.

3. नियतम्—जितेन्द्रियम् ; adj to Ram ; or It means surely निश्चितम्,  
and qualifies वषयित्वा । As he is my enemy, so I will surely deceive him. This is better, for रावण should not think highly of राम his enemy ।

4. खरवधकृतवैरम्—खरस्य वधः इति इतत् । तेन कृतमिति इतत् ।  
खरवधकृतं वैरं शत्रुता येन or यस्मिन्, तम् इति बहु ; adj to रामम् । Khara  
was the head of Ravana's forces at दण्डकारण्य । He was killed by Rama. Hence Rama was his enemy.

6. स्वरपदपरिहीणाम्—स्वरः प्राधान्येन उदात्तादि । पदं मन्त्रवर्णः ।  
स्वरश्च पदं च स्वरपदे इति द्वन्द्वः ; ताभ्याम् परिहीणा, ताम् इति इतत् । adj. to  
हव्यधाराम् ।

7. हव्यधाराम्—हवाम्=देवतोद्देशेन दत्तं घृतम् । ह्रियते अनेन इति कारण-

वाचेः यत्प्रत्ययः । or कर्मणि यत् । 'तस्य धारा तामिति इतत् । This is compared to जनकवृत्तसुता । हवाधारा accompanied by proper pronunciation of right vedic mantras brings success and drives away evil spirits (cp "वाचस्य दूरे निवर्ततिम्"—R. 1.24.9) otherwise it is appropriated by Rakshasas. Comp "दृष्टोमन्तः स्वरतो वर्णतो वा निध्याप्रयुक्तो न तमर्थमाह । स वाग्वचो यजमानं हिनस्ति यद्येन्मश्वं स्वरतोपराशात्" Bhashya. The उपमा is appropriate in point of time and place. See Tika. Also see "हरामि रुदतीं बालाम् अमन्तोक्तामिवाहुतिम्" Sl. 15.

8. जनकवृत्तसूताम्—जनक एव वृत्तः इति कर्मधा । तस्य सुता तामिति इतत् ।  
obj to हर्तुकामः ।

9. हर्तुकामः—ह + तुम् = हर्तुम् ; हर्तुंकामः यस्य वह । कामशब्दे मनः-  
शब्दे च परे सति तुमुन्प्रत्ययस्य सकारलोपोभवेत् वङ्गोच्ची, see "तुङ्गामसनमोरपि" ।  
हर्तुम् कामः वासना यस्य सः इत्येव अर्थः । adj to अहम् ।

10. प्रयामि—प्र + या + लट् निप् । I approach.

( एरिक्रम्य अधो विलोक्य ) इदं रामस्य आश्रमपदद्वारम् ।  
यावदवतरामि । ( अवतरति ) यावदहमपि अतिथिसमुदाचारम्  
अनुष्ठासामि । ( प्रकाशम् ) अहमतिथिः कोऽत्र भोः ।

रामः—( श्रुत्वा ) स्वागतमतिथये ।

रावणः—स्नाधु विशेषितं खलु रूपं स्वरेण ।

रामः—( विलोक्य ) अये भगवान् । भगवन् ! अभिवादये ।

रावणः—स्वस्ति ।

रामः—भगवन् ! एतदासनमास्रताम् ।

रावणः—( आत्मगतम् ) कथमाप्नोत इवास्मि अनेन ।

( प्रकाशम् ) वाढम् । ( उपविशति ) ।

रामः—मेथिलि ! पाद्यमानय भगवते ।

सीता—जं अय्यउत्तो आणवेदि । ( निष्क्रम्य प्रविश्य )  
इमा आवो । [ यत् आर्यपुत्र आज्ञापयति । इमा आपः ] ।

रामः—शुश्रूषय भगवन्तम् ।

सीता—ज अय्यउत्तो आणवेदि । [ यदाय्यपुत्र आज्ञापयति ]

रावणः—( मायाप्रकाशनपर्याकुलो भूत्वा ) भवतु भवतु ।

Eng. Rav.—( Walking round and looking below ) This is the entrance to the site of Ram's hermitage. Then let me descend ( alights ). Now I on my part, should adopt the manners of a guest. I am a guest—who is here ?

Ram.—( Having heard ) welcome to the guest.

Ravan.—His frame has been well kept pace by his voice ; or rather his voice has lent an additional charm to his complexion.

Ram.—( Having looked ) Oh Respectable one. Venerable Sir, I salute thee.

Rav.—Good be to you.

Ram.—Venerable sir ! this is the seat for you.

Rav.—( To himself ) how it that I am ordered by him ;  
( aloud ) well, ( takes his seat ).

Ram.—Maithili ! bring water for the washing of this venerable one's feet.

Sita.—As my noble husband commands. ( Going out and entering ) here is water.

Rav.—Wait upon ( or attend to ; or render service to ) this respectable one.

Sita.—As my noble husband commands.

Rav.—( being afraid, lest his stratagem is disclosed ) enough !  
enough ! ( stop please ! stop ! )

Beng.—( পরিক্রমণ করিতে করিতে নিম্নদিকে দৃষ্টিপাত করিয়া )  
 এইত রামের আশ্রমগৃহদ্বার । তাহা হইলে অবতরণকরি । ( অবতরণ )  
 এইবার আমি অতিথিসমুচিত আচারের অনুষ্ঠান করি । ( প্রকাশে ) আমি  
 অতিথি ! কে আছেন এখানে ! রাম—( শ্রবণান্তে ) অতিথির স্বাগত !  
 রাবণ—রূপ স্বরের দ্বারা বেশ ভাল ভাবেই বিশেষিত ( উৎকর্ষযুক্ত )  
 হইয়াছে । রাম—( দেখিয়া ) ও ভগবান্ । ভগবন্ প্রণাম । রাবণ—মঙ্গল  
 হোক । রাম—ভগবন্ ! এই আসনে উপবেশন করুন । রাবণ—  
 ( স্বগত ) একি ! এ যেন আদেশ করিতেছে । ( প্রকাশে ) আচ্ছা ।  
 ( উপবেশন করিলেন ) । রাম—মৈথিলি ! পাদপ্রক্ষালনার্থ জল  
 আনয়ন কর । সীতা—আর্য্যপুত্রের যেরূপ আদেশ । ( বাহির হইয়া  
 পুনঃ প্রবেশ করিয়া ) এইষে জল । রাম—ভগবানের শুশ্রূষা কর ।  
 রাবণ—( যারা প্রকাশভয়ে ব্যাকুল হইয়া ) থাক্ ! থাক্ !

Tika.—‘অতিথিসমুদাচারম্’ অতিথিনা যহণীয়ম্, সম্যক্, আচারম্ ।  
 ‘সাধু বিশেষিত’ রূপ’ সুরেণ’ অস্ব কণ্ঠরবেণ অস্ব রূপ’ সুহৃৎভাবেনৈব বিশিষ্টতা  
 আপন্ন । অযমর্থঃ—অস্ব রূপম্ সৌন্দর্য্যম্ সম্ভাবতঃ এব দর্শনীয়ম্ । যদা অস্ব  
 রূপম্ বপুঃ সম্ভবেণ এব সুন্দরম্ । অস্ব কণ্ঠস্বরঃ অপি মধুরঃ । অতএব অস্ব  
 কণ্ঠস্বরঃ মধুরঃ সন্ অস্ব সম্ভাবসুন্দরে বপুঃ কিমপি বৈশিষ্ট্যম্ ( অধিকারমাধু-  
 র্য্যম্ ) আপাদিতবান্ । যদা অন্যঃ কস্বিদপি অর্থঃ কর্তুং শক্যতি, স যথা—অস্ব  
 মধুরেণ সুরেণ অস্ব মধুরং রূপম্ সমর্থিত—যাহক্ অস্ব সুন্দরং বপুঃ তাহনৈব অস্ব  
 মধুরঃ সুরঃ অতঃ উভযোঃ সুহৃৎ এব সামঞ্জস্যম্ দৃশ্যতি । [ পরম্ অব প্রথমার্থে  
 সাধীযান্ ইতি মন্যমানহি বয়ম্ ] । ‘অমিবাদয়ে’ প্রথমামি । ‘কথম আশ্রমঃ’ ইত্যাদি—  
 অর্থঃ মাম্ আসনযহণার্থম্ অর্থার্থ্যতি পরং ইহনৈব অস্ব প্রभावশালিত্বম্ যত্ সন্  
 অহম্ খলু অনেন আসনযহণার্থম্ আদিষ্টোঃস্বি । অত রাবণঃ স্বমনসি রামস্ব  
 উত্কর্ষমেব বিবেচয়তি । ‘পাদম্’ পাদপ্রক্ষালনার্থ জলম্ । ‘শুশ্রূষ্য’ শুশ্রূষা কুরু  
 শ্রবণাদি পরিবাহনে পরিচর । ‘মায়া প্রকাশনপথ্যাকুলীভূতা’ রাবণঃ মায়া ( কপ-

टिन ) एव परिव्राजकवेषं गृहीत्वा आयातः । सीता यदि अस्य पादौ स्पृशेत् तर्हि अजितेन्द्रियस्य तस्य लालसाप्रभावात् कम्पादिकामविकाराः आविर्भूताः भवेयुः, तथा सति अस्य स्वरूपप्रकाशः स्यात्—तत् खलु मामभूत् इति एतदर्थमेव पर्याकुलः शङ्काकुलः चञ्चलः ( भौतः ) भूत्वा । 'माया' कपटम् । कपटवेषः । तस्याः प्रकाशनम् स्वरूप-प्रकाशः । तेन तस्मात् आकुलः अधीरः इत्यर्थः । एवं भूत्वा रावण आह "भवतु भवतु" [ अवयवमेतत् अव । सम्भूतं द्विरुक्तः ] । सीताकृता सीवा मे न प्रवर्त्तताम् इत्यर्थः ।

### Notes

1. आश्रमपदद्वारम्—आश्रमस्य पदम् स्थानमित्यर्थः इतत् ; तस्य द्वारमिति इतत् । Ncm. to वर्त्तते or भवति understood. यावद्योने "अवतरामि" इत्यव भविष्यति लट् ।

2. अतिथिसमुदाचारः—अविद्यमाना तिथिर्यस्य स इति बहु । यदा अतति सततं गच्छति इति अत + इधिन् = अतिथिः । तस्यः ( तद्योग्यः ) समुदाचारः इति इतत् । सम् + उद् + आ + चर + घञ् । Obj. of अनुष्ठायामि । Note that अनुतिष्ठामि in लट् should be more appropriate here ; for लट् is to be used in connection with अवय यावत् to denote futurity, See the rule "यावत् पुरानिपातयोज्जट्" ।

3. अतिथये—सम्यग्दाने ऋणीं acc. to भाष्य, thus अतिथये सागतं भवतु । or कर्मणि ऋणीं by the rule "क्रियार्थोपपदस्य च कर्मणि स्थानिनः" । यदौ is also correct in such cases.

4. विशेपितम्—वि + शिष् + णिच् + क्त कर्मणि । In Tika we have explained this वाक्य with ref. to Rama ; it may also be taken to refer to Ravana. Ravana says मम रूपं परिव्राजकरूपं स्वरूपेण सागतशब्द-स्वरूपेण साधु विशेपितम् सम्मानितम्, and is glad that his trick is not detected.

5. साधु—adv. modifying the verb विशेपितम् ।

6. आसताम—आस + लोट ताम कर्मणि । Nom. त्वया or भवता ।
7. आज्ञतः—आ + ज्ञप् चुरादि क्त कर्मणि । आज्ञपित also. I am orderd as if. See Tika.
8. भगवते—सम्प्रदाने ऽर्थी or कर्मणि ऽर्थी as in अतिथये ; or Acc. to Vritti—क्रियायोगे चतुर्थी by the dictum—क्रियाग्रहणमपि कर्तव्यम्. See ante. It is usual to offer पाद, आसन &c to a guest.
9. यश्चूष्य—यश्चूषां कुरु इति यश्चूषाशब्दात् णिच् + लोट हि = टिलोप with इष्टवद्भाव by “प्रातिपदिकात् धात्वर्थे णिच् वहलनिष्टवच्च” । or य् + सन् णिच् (सार्धे) + लोट हि । See Act IV. यश्चूषस्स will serve the purpose equally well without णिच् and will be better.
10. मायाप्रकाशनपर्याकुलः—मायायाः प्रकाशनमिति इतत् । तस्मात् पर्याकुलः इति सुपसुपा । See Tika. भवतु is an अव्यय here meaning “well” or “enough”.
11. Remark.—Here put the stagedirection “प्रकाशम्” before अहमतिथिः though not seen in any edition ; otherwise the address is out of place. See also Remark under sl. 7.

(रा) इयमेका पृथिव्यां हि मानुषीणामरुन्धतो ।

यस्या भर्त्तेति नारीभिः सत्कृतः कथ्यते भवान् ॥ ८ ॥

Prose.—पृथिव्याम् इयं हि मानुषीणाम् मध्ये एका अरुन्धती ( तच्चुल्या पातव्रता ) । यस्याः भर्त्ता इति ( हेतोः ) भवान् नारीभिः सत्कृतः ( इति ) कथ्यते । यदा भवान् सत्कृतः ( जनैः ) इति नारीभिः कथ्यते ।

Eng.—Amongst the females of the world this one alone is Arundhati, being whose husband you are esteemed by ladies so runs the report.—( Or being whose husband you are held in respect—So remark the ladies ).

Beng.—पृथिवीते मानवीगणेर मध्ये इनिई केवल अरुद्धती वीर  
स्वामी बलिग्राह आपनि रमणीगणेर श्रद्धार पात्र एकरूप बला हर ।  
(अथवा) वीशार स्वामी बलिग्राह आपनि (जनगणेर) श्रद्धार भाजन  
एहैरूप नारीगण बलिग्रा पाकेन ।

Tika.—‘प्रथिव्याम् जगति इयं’ सीता हि नूनं मानुषीणां मध्ये एका अरुन्धती  
अरुन्धतीतुल्या पतिव्रता । [अरुन्धती हि वशिष्ठस्य पत्नी पातिव्रत्येन सा सर्वजन-  
पूजितासीत् । तस्याम् स्वर्गे प्रस्थितायाम सत्याम् ] इयं सीता एव सर्वासाम  
रमणीनां मध्ये अधुना अरुन्धत्याः गौरवजनकम् आसनम् अधिकरोति इत्यर्थः ।  
[भवतः खलु गौरवम् एष एव प्रकाशयति—] ‘यस्याः’ पतिव्रतायाः अरुन्धती-  
कल्यायाः ‘सीतायाः भर्ता पतिः इति’ अनेनैव हेतुना ‘भवान् नारीभिः सत्कृतः’  
आहृतः इति (जनैः) कथ्यते प्रकाशयते । यदा अस्याः एव सानी भवान् इति  
अनेनैव हेतुना भवान्—जनैः सत्कृतः इति नारीभिः सर्वाभिः महिलाभिः कथ्यते ।  
पतिव्रतायाः सीतायाः गौरवेण तव गौरवम् इति भावः ।

### Notes

1. मानुषीणाम—निर्दारे षष्ठी ।
2. अरुन्धती—It means here अरुन्धतीतुल्या । Pred. इयम् ।  
Arundhuti was the devoted wife of वशिष्ठ as स्वाहा was of अग्नि,  
comp’ ददर्श वशिष्ठमन्वासितमरुन्धत्या स्वाहयेवहविभुर्जम्”—Rag. I.
3. सत्कृतः—सत् + कृ + क्त कर्मणि । आदरानदारयोः सदसती इति सत्  
इत्यस्य गतिसंज्ञा । See Tika Thus Ravana avoids Sita’s पदादिसेवा  
to keep his disguise in tact, and to gain Rama’s confidence  
by extolling Sita as a chaste lady to him.

रामः—तेनहि आनय, अहमेव शुश्रूषयिष्ये ।

रावणः—अयि ! क्वायां परिहृत्य शरीरं न लङ्घयामि ।  
वाचानुवृत्तिः खलु अतिथिसत्कारः । पूजितोऽस्मि । आस्यताम् ।



रामः—वाढम् । ( उपविशति )

Eng. Ram.—Then bring water I shall render services.

Ravan—Well, I do not like to avoid the shadow and ( at the same time ) transgress the body. To please a guest with sweet words is the right ( or real ) way of ( according the rites of ) hospitality. I have been honoured ; please take your seat.

Ram.—Very good. ( sits down ).

Beng.—राम—तबे निर्ये एस, आमिहे शुश्रूषा करिब ।

भाव—ओहे छाया परिहार करिया शरीर लज्जन करिते चाहि ना । बाक्यद्वारा तूटि विधानहे ( यथार्थ ) अतिथि संस्कार । आमि पूजित हईयाछि । आपनि बस्न । राम—उठ्ठम् । ( उपवेशन करिलेन ) ।

Tika.—‘तेन हि’ तथा सति ‘आनय’ आपः आनय अहम् एव शुश्रूषयिष्ये’ आद्यादिदानेन सेविष्य । अयि छायामित्यादि—‘छायाम्’ प्रतिबिम्बम् ‘परित्यज्य’ परित्यज्या ‘शरीरम्’ कायम् ‘न लङ्घयामि’ न अतिक्रान्तिमिच्छामि । अयमर्थः—छाया हि वस्तुनः नित्यानुगामिनी, तां परित्यज्या न कोऽपि शरीरम् लङ्घयितुं शक्नोति, तद्वत् सीता अपि नित्यमेव रामानुगामिनी इति सा तस्या छाया इव । तां सीतां परित्यज्या (सीताकृताम् शुश्रूषां विहाय) शरीरम् तस्याः कायभूतं रामचन्द्रम् न लङ्घयामि पीडयामि, तस्याः कायभूतेन रामचन्द्रेण विहितं सेवाम् न गृहीष्यामि । अतएव यथा मया सीतया करणीया सेवा परित्यक्ता तद्वत् त्वयैव विधेया सेवा परित्यक्तव्या । तेन हि शुश्रूषेण अलम् इति भावः । अत्र कोऽपि ध्वनिः विद्यते स तु एव रूपः—छायाम् परित्यज्या सीतां विहाय शरीरं रामचन्द्रं न लङ्घयामि न वियङ्गीष्यामि । सीताम् खलु आदौ अपनीय पश्चात् त्वया सहयोत्सी इति भावः । ‘वाक्यानुष्ठितिः’ वाक्येन अनुवर्त्तनम् सुमिष्टेन वाक्येन एव तदुत्तिगाधनम् खलु यथायथं एव अतिथिसत्कारः अतिथिपूजा । तत्र सुमिष्टवाक्येन अहं पूजितोऽस्मि

सम्मानितोभवामि) [तथाहि “दृष्टानि भूमिरुदकं वाक् चतुर्थी च सृजता । एतान्यपि अतां गेहेनोच्छिद्यन्ते कदाचन”] ।

Notes

1. शृङ्गप्रविष्टि—शृ + सन् + णिच् (सार्थं) + लृट्से। or शृङ्गवा नामधातु + णिच् + लृट्से। “णिच्च” इत्यात्मनेपदम्। See act IV. sl. 19 and ante.

2. वाचा—करणे लतीया। Comp “भवतीनां सृष्टयैव निरा कृतमातिद्याम्” in Sak I.

3. छायां परिदृश्य शरीरम् न लङ्घयामि—छाया being अलङ्घनीय its origin शरीर will also be see, Now—See Tika here for significance,

4. अतिधिसत्कारः—अतिधिः सत्कारः इति इतत् ।

5. वादम्—An अव्यय implying सौकार (assent),

रावणः—( आत्मगतम् ) यावदहमपि ब्राह्मणसमुदाचारमनुष्ठास्यामि । ( प्रकाशम् ) भोः काशप्रपीत्रोऽस्मि । साङ्गोपांगवेदमधीये, मानवोयं धर्मशास्त्रम्, माहेश्वरम् योगशास्त्रम्, वार्हस्पत्यमथशास्त्रम्, मेधातिथेर्न्यायशास्त्रम्, प्राचेतसं आङ्कल्पं च ।

रामः—कथं कथं आङ्कल्पमिति ।

रावणः—सर्वाः श्रुतीरतिक्रम्य आङ्कल्पे स्पृहा दक्षिता । किमेतत् ?

रामः—भगवन्, भ्रष्टायाम् पितृमत्तायाम् आगमः इदानीमेव ।

Eng. Ravan—(to himself) Now I shall show the man-

ners of a Brahman (or exhibit Brahmanical manners) (Aloud) well ! I am born in the line of Kasyapa. I have gone through the Vedas with all their subsidiaries and supplements, the Dharma sutras or code or institute of Manu, the work of yoga or Tantra shastra of Maheswar, the polity by Brihaspati, the Logic by Medhatithi (Gotama), and the ritualistics pertaining to Sradh ceremony by Prachetas.

Ram.—What ! what ! the ritualistics pertaining to Sradh !

Ravan.—You have shown eagerness in the ritualistics pertaining to Sradh to the exclusion of all other branches of study. What is the matter ?

Ram.—This is now the scripture since I have lost my father,

Beng. রাবণ—( স্বগত ) আমিও এখন ব্রাহ্মণোচিত আচারের অনুষ্ঠান করি । ( প্রকাশ্যে ) ওহে আমি কাশ্যপগোত্র । সাক্ষোপাঙ্গ বেদ, মহুপ্রণীত ধর্মশাস্ত্র, মাহেশ্বর যোগশাস্ত্র বা তন্ত্রশাস্ত্র, বৃহস্পতি-প্রণীত অর্থশাস্ত্র, মেধাতিথি বা গোতমরচিত ন্যায়শাস্ত্র, এবং প্রচেতা মুনির শ্রাদ্ধকর অধ্যয়ন করিয়াছি । রাম—কি কি শ্রাদ্ধকর । রাবণ—সমস্ত শাস্ত্র অতিক্রম করিয়া শ্রাদ্ধকরে শ্রদ্ধা দেখাইতেছেন—ইহার কারণ কি ? রাম—ভগবন্, পিতার মৃত্যু হইলে এই শাস্ত্রেরই ত প্রয়োজন ।

Tika.—‘ব্রাহ্মণসমদাচারম্’ দ্বিজোচিতম্ আচরণম্ । অনুষ্ঠাস্থামি কৰি-  
আমি [ যাবদ্যোগি লুভয় লুভয়ুজ্ঞাঃ ইতি প্রাপ্যুজ্ঞাম্ । অতঃ অনতিষ্ঠামি ইত্য-  
বান্ সাধীযান্ পাঠঃ ] । ‘সাক্ষোপাঙ্গবেদম্’—অঙ্গানি চ উপাঙ্গানি চ যৈঃ সঙ্-  
চত্বরঃ বেদান্ । বেদাঃ চত্বারঃ = অক্ষাৎ সাম যজুরর্থবধিতি । তৈর্বা বেদানাম্ ষড়্-

अङ्गानि, यथा—शिक्षा ( pronunciation and phonetics ), कल्पः ( ritualistics ), व्याकरणम् ( grammar ), निरुक्तम् ( lexicon ) छन्दः ( prosody ) ज्योतिःशास्त्रम् च ( astronomy )। उपाङ्गानि च चत्वारि—यथा, पुराणम् ( history ), न्यायः ( Logic ), मौनसा ( the vedic philosophy ) धर्मशास्त्रम् च ( works on law, sociology and religious functions ). एतैः खलु शास्त्रैः सह चतुरः वेदान् 'अधम अधीये' अधुनापि पठामि—ततः पठितवान् इत्यर्थः गम्यते । यद्वा अतीतसामीप्ये लट् । सद्यः एव एतेषाम् अध्यायनम् समाप्तम् इति भावः । [ ननु अन्यत् किमपि शास्त्रम् त्वया अधीतम् इत्याह ?—] मानवीयम् मनुना प्रोक्तं स्मृति-शास्त्रम् । माहेश्वरं महेश्वरेण रचितं योगशास्त्रम् चित्तवृत्तिनिरोधादिविज्ञापकं शास्त्रम्, योगमार्गनिर्देशकं तन्त्रशास्त्रं वा, मेधातिथिः मेधातिथिरयितम् गीतमरचितम् इत्यर्थः न्यायशास्त्रम् तर्कशास्त्रम् । 'प्राचेतसम्' प्राचेतसा मुनिना रचितं 'आह्निककल्पम्' आह्निकविधिवोधकं शास्त्रम् मया अधीतम् ॥ 'सर्वाः समस्ताः श्रुतीः शास्त्राणि' [ श्रुतिशब्दस्तु "वेद" इत्येवम् बोधयति । परम् स्मृतिशास्त्रादीनाम् अपि वेदमूलकत्वात् अत्र श्रुति-शब्देन सर्वाण्येव शास्त्राणि लक्ष्यन्ते ] । 'अतिक्रम्य' ब्राह्मकर्म्य ॥ 'भट्टायाम्'—भट्टायाम् 'पितृमत्तयाम्' सपितृकतायाम्, पितरि सृते इत्यर्थः । 'इदानीम्' पितृहोनावस्थायाम् 'एष आगमः' एतत् खलु आह्निककल्पम् प्रयोजनम् इत्यर्थः ॥

### Notes.

1. ब्राह्मणसमुदाचारम्—ब्राह्मणस्य समुदाचारः तम् इति इतत् । obj to अनुष्ठास्यामि । See Tika also for gram. bere.

2. काश्यपगोत्रः—काश्यपम् गोत्रम् यस्य स इति बहु । कश्यपस्य इदम् इति काश्यपम् अण् प्रत्ययः ।

3. साङ्गोपाङ्गम्—अङ्गानि च उपाङ्गानि च इति अङ्गोपाङ्गानि । अत्र इतरं तत्र एव । तैः सह वर्तमानम् इति बहु । Qual. वेदम् । For Angas and उपाङ्ग of Veda—See Tika.

4. अधीये—अधि + इ + लट् ए । अतीतसामीप्ये लट् । See Tika.

5. मानवीयम्—मनोरपत्यं पुमान् इति मनु + अण् ( औत्सर्गिक ) = मानवः

मनुपुत्रः भृगुः ; मानवेन भृगुना प्रकाशितम् इति उपप्रत्ययः शैथिलिकः । ततः मानवीयम् ।  
The code of Manu as promulgated by his son ordisciple भृगु ।

6. माहेश्वरम्—महेश्वरेण प्रोक्तम् or तत आगतम् इति महेश्वर + अण् = माहेश्वरम् । Qual. योगशास्त्रम् ; implying the science of yoga or Tantra sbastra as promulgated by Maheswar, the योगेश्वर ; or माहेश्वरम् means तन्त्र or चिकित्साशास्त्र &c come down from महेश्वर ; and then योगशास्त्र = original aphorisms of yoga and not पतञ्जलि-कृत योगशासन । This shows Bhasa's seniority to पतञ्जलि ।

7. बाहस्पत्यम्—बृहस्पतिना प्रोक्तम् तस्य इदम् इति वा उपप्रत्ययः । यदा बृहस्पतिः कर्म इति यक् by “पत्यन्तपुरोहितादिभ्यो यक्” । Qual. अर्थशास्त्रम् । This is referred to in कौटिल्य अर्थशास्त्र and in Mahabharata, and बृहस्पति was the first writer of अर्थशास्त्र ।

8. प्राचेतसम्—प्रचेतसा प्रोक्तमित्यादि अण् ; qual. शाककल्पम् । प्राचेतस स्मृति is cited in many legal works.

9. शाककल्पम्—शाकसंक्रान्तम् शाकस्य वा कल्पम् कल्पसूत्रम् इति शाक-पार्थिवादि ।

10. मेधातिथिः न्यायशास्त्रम् = It is logical aphorisms of गौतम । Mahabharata santiparvan मोक्षधर्म has called गौतम as मेधातिथि (see chap. 359) ; Dr. Satish ch. Vidyabhusan has also corroborated this point. So there is no reason to detect the postetior limit of the date of Bhasa here.

11. अतिक्रम्य—अति + क्रम् + ल्यप् ; = उपेक्षा ।

12. स्मृद्धा—स्मृद्ध + अङ् fem ; आश्चर्यातिशयः । Ravana wonders how Rama has shown so much regard for शाककल्प excepting other shastras, and asks him “एतत् वस्तु किं स्यात्” ( what is the matter).

13. अष्टायान्—adj to पित्रमत्तायान् । अनश् + क्त + fem आ ; ७मी ।  
अष्टायान् इत्यर्थः ।

14. पित्रमत्तायान्—पितृ + मतृप् = पितृमान् ; तस्य भावः इति तल् = पितृ-  
मत्ता । तस्मान्नि । भावे ७मी ।

रावणः—अलं परिहृत्य । पृच्छतु भवान् ।

रामः—भगवन् ! निवपनकियाकाले केन पितृंस्तर्पयामि ।

रावणः—सर्वं श्रद्धया दत्तं श्राद्धम् ।

रामः—भगवन् ! अनादरतः परित्यक्तं भवति । विशेषार्थं  
पृच्छामि ।

रावणः—श्रूयताम् । विरूढेषु दर्भाः, ओषधोषुतिलाः, कलायं  
शाकेषु, मत्स्येषु महाशफरः, पक्षिष्वधार्माणसः, पशुषुगोः खड्गो  
वा इत्येते मनुष्याणांविहिताः ।

Eng. Ravan.—Away with your reserving ; ask please  
( what you like ).

Ram. — Venerable sire ! what shall I offer to the manes at  
the time of Nivapana ? (i.e offering of water, cakes and the  
like)

Ravan.—Anything offered with respect may constitute  
the Shradh offering.

Ram.—Venerable sir ! what is offered with disrespect is  
discarded ( by the manes ) ; I want to know the full parti-  
culars here ( or I want to know the articles which are  
especially offered ).

Ravan.—Then pay attention please ; Kusa amongst the  
grass, sesamum amongst the pulses, kalaya amongst the

lettuces, Mahasafara amongst the fish, Bardhanasa among the birds and either cow or rhinoceros amongst beasts—are specially recommended for manes.

Beng.—রাবণ—পরিহার করিতেছেন কেন ? (সঙ্কুচিত হইতেছেন কেন ?) জিজ্ঞাসা করুন। রাম—ভগবন্! শ্রাদ্ধার্জল প্রদানকালে কোন দ্রব্যদ্বারা পিতৃগণের তর্পণ করিব ? রাবণ—শ্রদ্ধা সহকারে প্রদত্ত সব কিছুই ত শ্রাদ্ধ। রাম—ভগবন্! অনাদর পূর্বক প্রদত্ত হইলে তাহা (পিতৃগণের) পরিত্যজ্য হয় তাই বিশেষ করিয়াই জিজ্ঞাসা করিতেছি (কোন্ কোন্ বস্তু বিশিষ্টভাবে প্রদানের ব্যবস্থা আছে তাই জিজ্ঞাস্ত)। রাবণ—শুভ্রন, ভূমিতে উৎপন্ন তৃণশস্যের মধ্যে কুশ, ঔষধির মধ্যে তিল, শাকের মধ্যে কলায় শাক, মৎস্যের মধ্যে মহাশফর, পক্ষির মধ্যে বাঙ্গাঁনগ পক্ষী, পশুর মধ্যে গরু অথবা গণ্ডার—ইহাই বস্তুগুলোর পক্ষে বিহিত।

Tika.—অলং পরিহৃত্য শ্রাদ্ধকল্পেমৃচ্ছাং পরিত্যজ্য অলম্ প্রযোজনং ন ভবিত্। যচ্চ পৃষ্টমিচ্ছসি তচ্চ পৃচ্ছ চ। নিবপনকালী পিতৃন্ ভূমিষ্য ভদ্রকাজ্জলিপ্রদানসমন্যে কৈন কৈঃ বস্তুভিঃ 'তর্পয়ামি' তর্পয়িষ্যামি ইতি ভবিষ্যাত্সানীপেয় লট্ ॥ সর্বং যত্ কিঞ্চিন্নাম বস্তু যজ্ঞয়া পিতৃভ্যো দত্তম্ তদেব শ্রাদ্ধম্ ভবিত্। শ্রাদ্ধে প্রদেয়ং দ্রব্যং ভবিত্। শ্রাদ্ধয়া দত্তম্ শ্রাদ্ধমিতি দ্বিতোঃ যত্ কিমপি বস্তু যজ্ঞয়া দাতুম্ শক্ত্যাত্ ভবান্ ইত্যর্থঃ। 'অনাদরতঃ' অনাদরাৎ অযজ্ঞয়া প্রদত্তম্ বস্তু পরিত্যক্তাং পিতৃভিঃ অশ্রাদ্ধাং ভবতি, [ ইত্যহং জানানি পরম্—] বিশেষার্থং অস্মিন্ বিষয়ে বিশেষজ্ঞানার্থম্ শ্রাদ্ধে যানি খলু বস্তুনি বিশিষ্টা প্রদেয়ানি তানি বিজ্ঞাতুমিত্যর্থঃ 'অহং পৃচ্ছামি। 'বিষদে'ষু' ভূমিজাতিষু তৃণেষু দর্ভাঃ কুশাঃ, 'ঔষধীষু' ফলপাকান্ত্রকেষু তিলাঃ। কলায়ম্ কাল-শাকবিশেষঃ [ ? সটর কলায় ইতি বহুভাষা ]। মহাশফরঃ—মৎস্যবিশেষ ( বহুত পুটী মাছ ? ) বাঙ্গাঁনগঃ—পক্ষিবিশেষঃ, রক্তপাদসুখচক্ষুযুক্তঃ পক্ষী। খলুগঃ—নলকঃ [ নল্লার ইতিভাষা ] মানুষাণাং সন্মুখে বিহিতাঃ শ্রাদ্ধে প্রদানার্থং শাস্ত্র-কৃতমিঃ নির্দিষ্টাঃ।

Note.

1. अलं परिहृतम्—श्राद्धकल्पस्य 'आगमं' परिहृत्य अलं प्रयोजनं नास्ति । अतः श्राद्धविषयं भवान् यथेष्टं पृच्छतु ।
2. निवपनक्रियाकाले—कालाधिकरणे ७मी । निवपनस्य क्रिया इतत् ; यद्वा निवपनम् एव क्रिया इति कर्मधा । तस्य कालः इति इतत् ।
3. अनादरतः—पञ्चम्यां तसिः । अनादरात् । इती ५मी ; or अनादरम् आश्रित्य इति ल्यबलोपे ५मी ।
4. विशेषार्थम्—विशेषाय इदम्—तद् यथा तथा इति नित्यसमासः ।
5. विरुद्धेषु—निर्द्वारे ७मी ; एवम् सर्वत्र बोधाम् ।

रामः—भगवन् ! “वा” शब्देनात्र अवगतमन्यदप्यस्तीति ।

रावणः—अस्ति प्रभावसम्पाद्यम् ।

रामः—भगवन् ! एष एव मे निश्चयः ।

Eng. Ram.—Venerable Sir ! from the (utterance of the) particle “or”, I understand that there is more.

Ravan.—yes ; there is ; but it is available through might only.

Ram.—Venerable sir ! This is my ( firm ) determination.

Beng.—राम—भगवन् “वा” এই শব্দটোতে বুঝিতেছি যে আরও কিছু আছে । রাবণ—আছে ; তবে তাহা শক্তিদ্বারা লভ্য । রাম—ভগবান্ এই আমার স্থির সিদ্ধান্ত ।

Tika.—वाशब्देन गौः खड्गो वा इत्यत्र कथितेन “वा” इति विधेयकाव्ययेन अवगतम् ज्ञातं मया यत् अन्यदपि [ सामान्यं नपुंसकम् ] गावं खड्गं च वर्जयित्वा अन्योऽपि कथित् प्रदीयः जन्तुरस्तीति । ‘प्रभावसम्पाद्यम्’ प्रभावेन आत्मनः शक्त्या एव सम्पाद्यम्, लब्धम्, आनीतव्यम्, इत्यर्थः ज्ञनात् अस्ति । निश्चयः सङ्कल्पः । पितृन् प्रभावलब्धेन द्रव्येण तर्पयामि इति मे निश्चयः सङ्कल्पः ।



## Notes

1. বাশব্দে—বা ইতি শব্দ; সহসুপা । করণে তৃতীয়া ।
2. অন্যত্—সামান্যে নপুংসকমিতি ক্রীতলিঙ্গ 'ন নির্দেশঃ ।
3. প্রভাবসম্পাদ্যম্—প্রভাবেণ সম্বাদ্যমিতি ইতৎ ।
4. নিশ্চয়ঃ—নিম্ + চি + প্ । সিদ্ধান্তঃ = সঙ্কল্পঃ । Rama resolves to offer প্রভাবসম্বাদ্য জীব to his father, for that will prove his extreme শ্রদ্ধা in the matter.

উভয়স্বাস্থি সান্নিধ্যং যদেতৎ সাধয়িষ্যতি ।

ধনুর্বাঁতপসি শ্রুতি, শ্রুতি ধনুষি বা তপঃ ॥ ৫ ॥

Prose.—তপসি শ্রুতি ধনুর্বাঁ ( অস্তি ) । ধনুষি শ্রুতি তপো বা ( অস্তি )  
উভয়স্য সান্নিধ্যমস্তু ( ময়ি ইতিশেষঃ ) । যদি এতৎ সাধয়িষ্যতি ।

Eng.—Austerities failing, my bow exists ; and my bow failing austerities ;—I have access to both of these ; of course if what you say be available by any of these two, (or if, what you speak may satisfy my departed ancestor. )

Beng. তপস্তার অগাধ্য হইলে ধনু এবং ধনুর অগাধ্য হইলে তপস্তা—এ উভয়েরই সান্নিধ্য ( যোগাযোগ ) আশ্রিত আছে । অবশ্য যদি এ উভয়ের দ্বারা উহা গাধ্য হয় । অথবা যদি ভবৎ কথিত বস্তু পিতৃগণের তৃপ্তি সাধন করিতে পারে ।

Tika.—‘তপসি’ তপস্যায়াঃ প্রভাবে ‘শ্রুতি’ তদ্বস্তনঃ লাম্বে অসমর্থো সতি ধনুঃ ( অস্তি ), যদি তপস্যায়া তৎ প্রভাবসম্পাদ্য বস্তু, ন লভ্যতে তর্হি’ মে ধনুষা তৎ লভ্যং সম্বাদিত্বার্থঃ । অথবা ‘ধনুষি’ ধনুষঃ প্রভাবে ‘শ্রুতি’ তদ্বস্তনঃ লাম্বে অসমর্থো সতি ‘তপঃ’ তপস্যায়াঃ প্রভাবে মে অস্তি । [ লৌকিকপ্রভাবস্য ধনুষঃ তথা অলৌকিকস্য তপসঃ ইতি—] ‘উভয়স্য’ দ্বয়োরপি ‘সান্নিধ্যম্’ ময়ি যোগঃ ‘অস্তি’ । যদি চেৎ এতৎ তপসঃ তথা ধনুষঃ চান্যতরৎ সাধয়িষ্যতি ভবত্কথিতং বস্তু সাধয়িতুম্ ( সম্পাদয়িতুম্ ) ।

शचाति । [ यदा यदि एतद् भवत्कथित वस्तु पितृणाम् तृप्तिं साधयिष्याति उत्-  
पादयेन्नाम ] ।

### Notes

1. तपसि—भावे ॐ by the rule "यस्य च भावेन भावलक्षणम्" ।
2. श्रान्ति—श्रस् + क्त कर्त्तरि । Adj to तपसि ; also adj to धनुषि ।
3. धनुषि—भावे ॐ ।
4. साधयिष्याति—साध + लृट् स्याति । Nom. एतत् । See Prose and Tika ; or construe thus ( सयि ) उभयस्य सान्निध्यामस्ति, यदि ( यतः ) तपसि श्रान्ते धनुषा धनुषि श्रान्ते ( सति ) तपः वा एतत् ( प्रभावसम्पाद्यवस्तु ) साधयिष्याति i. e. I have both तपोबल and बाहुबल whereby I will get the object achievable by साधबल वा ब्रह्मबल ।

रावणः—सन्ति । हिमवति प्रतिवसन्ति ।

रामः—हिमवतीति । ततस्ततः ।

रावणः—हिमवतः . सप्तमशृङ्गे . प्रत्यक्षस्थानुशिरःपतित-  
गङ्गांमुपायिनो वैदूर्यशरामपृष्ठाः पवनसमजवाः काञ्चनपार्श्वी  
नाम, मृगाः—यैवैखानसबालखिलानैमिश्रीयादयोमहर्षयश्चिन्तित  
मात्रोपस्थितविपन्नैः शूढानि अभिवर्द्धयन्ति ।

Eng. Ravan.—Yes, there are objects achievable by prowess.  
They live in the Himalayas.

Ram.—In the Himalayas ! Then, what then ?

Ravan—In the seventh peak of the Himalayas, there  
are deers known as Kanchan-parasa who sip the water of the  
Ganges, falling down upon the head of the visible deity  
Mahadeva (or Mahadeva appearing in visible form), and whose

backs are ( the hind-portion of whose bodies are ) as green as the topaz, and whose speed is just like that of the wind ; they appear and meet their death as soon as they are thought of by sages like Vaikhanasa, Balakhilyas and Naimisiya (dwellers in the Naimisaranya); and the said sages perform their sradh ceremony with them ( i.e. their flesh ).

Beng.—रावण (प्रभावसम्पाज्जवत्) आहे । ता हिमालये आहे । राम—हिमालये ? तारपर । रावण—हिमालयेर सप्रम शृङ्गे मूर्तिमान् महादेवेर मस्तके निपतित गङ्गावारिपानकारी, वैदूर्यामणिर श्यामवर्ण पृष्ठदेश, पवनतुल्य वेगधारी काकनपार्श्व नामे ख्यात मृग आहे, वैखानस बालखिल्य नैमिषारण्यावासिप्रभृति मुनिगण चिन्ता करिवामात्रेई ताहारा उपस्थित हईरा मृत्युमुखे पतित हय एवं उहादेर द्वाराई (उहादेर मांसद्वाराई) ऐ मुनिगण श्राद्ध निर्वाह करेन ।

Tika.—‘प्रत्यक्षस्वाशिरःपतितगङ्गाम् पायिनः’—साक्षात् अवस्थितः यो महादेवः—तस्य यत् शिरः सूर्वा तत्र पतितम् यत् गङ्गाम् गङ्गवारि, तत् पातुं शीलं येषां तादृशाः । “वैदूर्यं श्यामपृष्ठाः”—येषां पृष्ठदेशाः वैदूर्यमणिरिव श्यामवर्णाः भवन्ति । ‘पवनसमजवाः’—पवनतुल्यवेगशालिनः, काकनपार्श्व नाम मृगाः सन्ति । वैखानसबालखिल्यनिमिषीयादयः—वैखानसः मुनिविशेषः ; बालखिल्यः क्षुद्रकायः पुराणादिख्यातः मुनिविशेषः । नैमिषीयाः—नैमिषारण्यावासिनः ऋषयः । ‘चिन्तितमात्रोपस्थितविपरैः’—तैः मुनिभिः चिन्तित एव इति चिन्तितमात्रम्—यद्वा चिन्तितं चिन्ता । चिन्तामात्रेण उपस्थिताः सुनीनां समक्षमभ्यागताः तथा विपन्नाः स्वल्पं प्राप्ताः । तादृशैः तैः स्वर्गैः “श्रुद्धानि” अभिवर्द्धयन्ति सम्पादयन्ति ते मुनयः ॥

### Notes.

1. सन्ति—अस + लट् अन्ति । Its Nom. is प्रभावसम्पाज्जवत्, नि । And these वत्, are to be found in the हिमालय ।

2. प्रत्यक्षस्याणुशिरःपतितगंगां पायिनः—adj to सृगाः । प्रतिमुखत्वमच्छीः इति प्रत्यक्षम्, अव्ययीभावः । ततः अर्श आद्यच् = प्रत्यक्षः directly visible. प्रत्यक्षः यः स्थाणुः इति कर्मधा ; or अर्चि प्रतिगत इति प्रत्यक्षः प्रादितत् । प्रत्यक्ष-स्थाणोः शिरः इति इतत् । तत्र पतितम् इति ७तत् सहसुपा वा । तादृशं गङ्गां इति कर्मधा । [ गङ्गायाः अम्बु इति इतत् ] । तत् पातं शीलं येषां ते इति णिनिः ताच्छील्ये = प्रत्यक्षस्याणुशिरःपतितगंगां पायिनः—उपपदतत् । स्थाणु is a name of siva. स्थाणुवत् निश्चलस्थितिध्यानमाश्रित इति स्थाणुः । See also sect Upanishada,

3. वैदूर्यश्यामपृष्ठः—वैदूर्यमिव श्यामः इति उपमानतत् । तच्छृङ्गम् पृष्ठं तेषां ते इति बहु । Here उपमानतत् comes by the rule “उपमानानि सामान्यवचनैः” ।

This shows their lovely appearance and the previous epithet indicates their purity due to pure levelihood.

3. पवनसमजवाः—पवनेन समं इति ततत् । तादृशः जवः वेगो येषां ते इति बहु । This epithet shows their power or speed. Qual. सृगाः । Construe—एतादृशाः सृगाः सन्ति । विपद्नेः वैः—नैमिशीयादयो ब्राह्मणानि अभिवर्धयन्ति ॥ Thus वैः has करणे श्या ।

4. काञ्चनपार्श्वीः—काञ्चनम् पार्श्वं येषां ते इति बहु । These are golden-flanked deer or antelope. Qual. सृगाः ॥ नाम is an अव्यय here denoting प्राकाश = celebrity.

5. वैखानसवालखिल्य—नैमिशीयादयः—वैखानसाश्च ( सुनयः ) वालखिल्याश्च नैमिशीयाश्च—इति द्वन्द्वसमासः । ते आदयः ( आदौ वा ) येषां ते इति बहु । Qual. महर्षयः ॥ नैमिश + छ = नैमिशीय । नैमिषारण्यनिवासिनः इत्यर्थः । वैखानस and वालखिल्य are mighty powerful sages mentioned in the Ramayana, Puranas and Mahabharata. Srutis declare—these were born of Prajapati Brahman's नख and लोम; and

बालखिल्य were pigmy (thumb-like) in size as well among these ; comp “प्रजापतेर्नखलोमजाः । येनखास्ते वैखानसा ये बालास्ते बालखिल्याः” । Again बालखिल्य were 60,000 in number and they carried on penance on the branch of a वटवृक्ष being अधोमुख (See Maha. Adi). But as these particular types of sages had no connection with Sraddh ceremony, so better we propose to take these to mean varieties of sages adopting वानप्रस्थ वा सन्न्यास in various methods ; comp “किमनया वैखानसं व्रतमाप्रदानात्” in Sak. I. and “वैखानसो वानप्रस्थः । विखानसा प्रोक्तेन मार्गेण वसते इति शेषः” ; also “वानप्रस्थश्चतुर्विधः—वैखानसः उदुम्बरः बालखिल्यावनेवासौ तल्लक्ष्मणयोचते । वनस्थो बालखिल्यो यो वनेहल्लक्ष्मणोचते” ।

नैमिश्रीयाः—sages residing in the नैमिश वा नैमिष forest where Sranti related the भारत to sages assembled there. The forest is so-called because a sage here destroyed a whole legion of demons in the twinkling of an eye (निमेष) । नैमिशे स्थिता इति नैमिश + क् शैषिक = नैमिश्रीयाः । क् here comes by the rule “वृष्ठाच्छः” ।

6. सहर्षयः—सहान् ऋषिः इति कर्मधा । ते । Nom. to अभिवर्द्धयन्ति । Here सहत् becomes सह्वा with आत् added by the rule—“आन्धहतः समानाधिकरण जातीययोः” ।

7. चिन्तितमावोपस्थितविपद्रैः—चिन्त् + क्त कर्मणि । चिन्तितमेव इति चिन्तितमावम्—नित्यसमास of the मयूरवृक्षकादि class । चिन्तितमावम् उपस्थितः इति सहसुपा । तादृशश्चासौ विपद्रश्चेति कर्मधा । यदा—चिन्त् + क्त भावे = चिन्तितम् i.e. चिन्ता । चिन्तितम् एव इति चिन्तितमावम् = चिन्तामावमित्यर्थः । तेन उपस्थिताः इति ततत्—सहसुपा वा । Rest as above. तैः । Qual. है । The Rishis are not to kill them, their very thought

bring them there and they appear before them and die of themselves to come to their service. विपन्न—वि + पद् + क्त कर्त्तरि ।

8. अभिवर्द्धयन्ति—अभि + वृध् + णिच् + लट् अन्ति ; निर्वाहयन्ति इत्यर्थः ।

By such काचनपार्श्वं सग, the risbiā augment their आरुक्रिया, and the manes attain the status of gods thereby.

(रा) तैस्तपिताः सुतफलं पितरोलभन्ते  
ह्रित्वाजरां स्वमुपयान्ति हि दीप्यमानाः ।  
तुल्यं सुरैः समुपयान्ति विमानवास-  
मावर्त्तिभिश्च विषयैर्नवलाद् भ्रियन्ते ॥१०॥

Prose.—तैः तपिताः पितरः सुतफलं ( पुत्राप्तिकलं ) लभन्ते, जरां ह्रित्वा दीप्यमानाः स्वम् उपयान्ति हि । सुरैस्तुल्यं विमानवासमुपयान्ति । आवर्त्तिभिः विषयैश्च नवलात् न भ्रियन्ते ।

Eng. Satisfied (satiated) with these (i.e. the flesh of the said deer ) the manes ( really ) obtain the fruits of gaining a son ; and indeed having discarded old age and infirmity they climb up to heaven in resplendence, and live in lofty cars or mansions like those of the gods. They are never forcibly entangled in the ever-changing material objects.

Tika—‘तैः’ काचनपार्श्वानां मांसैः ‘तपिताः पितरः सुतफलम्’ पुत्रस्य उत्तिफलं पुत्रजन्मलाभफलमिति यावत् लभन्ते ; अपि च जराम् बालक्यं तथा ब्रह्मजनीचिताम् अशक्तिं च ‘ह्रित्वा’ परित्यज्य ‘दीप्यमानाः’ तेजःप्रदीप्ताः प्रदीप्तकलीवराः इत्यर्थः नित्ययौवनवशात् इति भावः सन्तः ‘स्वम्’ स्वर्गम् ‘उपयान्ति हि’ । [तत्र किं कुर्वन्ति ?] सुरैस्तुल्यं देवसमं ‘विमानवासम्’ विमानम् उच्चगृहम् तत्र वासम् उपयान्ति प्राप्नुवन्ति । ‘आवर्त्तिभिः’ पुनः पुनः आवर्त्तनशीलैः संसारभ्रामकैः चिर-परिणामिभिः इति भावः विषयैः इन्द्रियभोग्यैः पदार्थैः ‘नवलात् न भ्रियन्ते’ न वध्यन्ते, बद्धाः न भवन्ति । प्राकृतवस्तुभिः संक्ताः न भवन्ति ; चिरं स्वर्गमधिवसन्ति इति भावः । वसन्ततिलकं वृत्तम् ॥

## Notes

1. तैः—Refers to काचनपार्श्वस्य । अनुक्तकर्त्तरि वा करणे श्या ।
2. तर्पिताः—ठप् + णिच् + क्त कर्मणि ; adj to पितरः ।
3. सुतफलम्—सुतस्य पुत्रोत्पत्तिः फलम् इति इतत् । “पुत्रःपिण्डप्रयोजनम्” इति पुत्रस्य जन्मे फलम् खलु पिण्डलाभः । स च पिण्डलाभः ( एतैः सूरैः ) सुष्टुरूपेण एव घटते इति भावः । In other words this पिण्डलाभ causes them to rise to higher regions.

4. हित्वा—हा + क्वाच् । Its obj. is जरा । It is difficult to ascertain what जरा means here. The पितृपुरुष are dead and what can be their जरा ? It evidently means जीर्णता वा चीर्णता, वा end of सुकृत after which the पितृपुरुष again comes down to earth (cp चीर्णे पुण्ये मर्त्यालोकं विशन्ति) ; if they are तर्पित with such स्नान they abandon their चीर्णपुण्यता and go to divine regions quite shining like gods ; वा जरांहित्वा means abandoning the जरा of संसार and becoming निर्जराः i.e., a god ; and निर्जरस् is a synonym of god, and thus this epithet is an exposition of their attainment of the state of god. Mr. Kale says probably जरा means the last period of their life as पितृs at the end of which have to come back to this world, cf “नाकस्य पृष्ठे ते सुकृतेऽनुभूत्वा इमं लोकं हीनतरं वा व्रजन्ति”—Mundaka

स्नानम् उपयान्ति—From पितृलोक they go to the द्युलोक which is called a higher region.

5. दीप्यमानाः—दीप ( दिवादि आत्मनेपदी ) + शानच् कर्त्तरि । Pred to पितरः । हि is here an अव्यय meaning ‘indeed’ (certainty),

6. विमानवासम्—विमाने वासः तमिति सहस्रपा । विमान—उच्चगृहम् । cf. “उच्चैः विमानानि उन्नतानि सप्तभूमिकभवानि । विमानोस्त्री देवयाने

सप्तभूमौ च यादवः ।” इति सैषदूतटीकायां मञ्जिनाथः । Thus विमान means a sevenstoried house—i. e. a lofty mansion. This is the meaning here ; or it may mean a car, i.e., पितृ go to heaven and there get a station in a special car as in the case of gods. But prefer the first expl.

7. आवर्त्तिभिः—आवर्त्तितुं शीलं येषां तैरिति आ + हृत् + णिन् ताच्छील्य कर्त्तरि । That which causes जनन, मरण and संसारभ्रमण । Qual. विषयैः ।

8. विषयैः—प्राकृतिकैः इन्द्रियभोगैः वस्तुभिः ; अतुक्तं कर्त्तरि श्या ।

9. बलात्—बलमाश्रित्य इति ल्यब् लोपे प्रसी । हेतौ वा प्रसी ।

10. प्रियन्ते—ष्ट + कर्मणि लट् अन्ते । Agrees with उक्तकर्म-पितरः ।

रामः—मैथिलि !

आपृच्छ पुत्रकृतकान् हरिणान् द्रुमांश्च  
विन्ध्यं वनं तव सखीर्दयिता लताश्च !  
वत्स्यामि तेषु हिमवद्गिरिकाननेषु  
दोमैरिव औषधिवनैरुपरञ्जितेषु ॥ ११ ॥

Prose.—मैथिलि ! तव पुत्रकृतकान् हरिणान्, द्रुमांश्च, विन्ध्यं वनं, दयिताः सखीः लताश्च आपृच्छ । दोमैरिव औषधिवनैरुपरञ्जितेषु तेषु हिमवद्गिरिकाननेषु वत्स्यामि । ( वा दोमैः औषधिवनैरुपरञ्जितेषु इव तेषु इत्यादि ) ।

Eng.—Maithila ! bid adieu to these deer and plants your adopted children as well as to the Mt. Vindhya, the forest and your beloved friends, the creepers ; I shall now reside in the forest on the mountain Himalayas that are tinged with the shrubs of herbs which are as it were burning (or that are as it were tinged with the shining herbs).



Tika.—‘तव पुत्रकृतकान्’ कृत्रिम-पुत्रान् पुत्ररूपेण प्रतिपालितान् इति यावत्, ‘हरिणान् द्रुमान् वृक्षान् च’ (तथा) ‘विन्धा’ पर्वतं, वनं’ पञ्चवटीवनं ‘दयिताः प्रियासखीः लताय ‘आपृच्छ’ गच्छामि इति कथयित्वा आनन्दयस्व । दीप्तैरिव अग्नि-प्रज्ज्वलितैरिव औषधिवनैः’ ज्योतिर्लतागुल्मीः ‘उपरञ्जितेषु’ आत्मनः प्रभया उज्ज्वलीकृतेषु तेषु ‘हिमवद्गिरिकाननेषु’ हिमालयपर्वतवनेषु ‘वत्स्थामि अधुना अहं वसतिं करिष्यामि । यदा दीप्तैः स्रग्प्रभया उज्ज्वलैः औषधिवनैः ज्योतिर्लतागुल्मीः उपरञ्जितेषु संक्रान्तरागेषु इव तेषु—इत्यादि । वसन्ततिलकं वृक्षम् ।

## Notes

1. पुत्रकृतकान्—adj. to हरिणान् द्रुमान् च । कृत एव कृतकः अत्रार्थे कन् ; कृत्रिमः इत्यर्थः । कृतकः पुत्रः इति कृतकपुत्रः, पत्न्यैः पुत्रकृतकः । कर्मधा । “कङ्काराः कर्मधारयः” इति विकल्पेन पूर्वनिपातः (?). But the difficulty is that the word कृतक is not included in the list of कङ्कारादि । So better take it as मयूरव्यसकादि giving पुत्रकृतकः । Or expound it as पुत्रशसौ कृतकश्च इति कर्मधा ; also compare our notes under “पुत्रकृतको पदवीं मृगस्य”—Sak IV. 16. Also cp. “यत्र द्रुमा अपि सृगा अपि वन्धवोद्ये”—Uttaracharitam.

2. दयिताः—दय् + क्त + fem. आ ; adj. to सखीः । प्रिया इत्यर्थः ।

3. आपृच्छ—आ + प्रच्छ + लोट हि । It means आनन्दयस्व, यातुमात्रां याचस्व &c. According to strict grammar, it should have been आपृच्छस्व—by the rule “आङिनु प्रच्छोः”; compare “आपृच्छस्व प्रियसखमसु तुङ्गमालिङ्गयैलम्”—Megha. But Bhasa as already seen uses such irregular forms, compare also “आपृच्छामि भवते” in Swapna I,

4. दीप्तैः—दीप + क्त, adj. औषधिवनैः ।

5. औषधिवनैः—औषधीनां वनं तैरिति इतत् । Himalayan regions are औषधिवनैः उपरञ्जित । Compare—भवन्ति यदौषधयो नक्तमते लपूराः

सुरतप्रदीपाः” —Kalidasa. The epithat suggests that besides काचनपार्थं सग I will have other glittering herbs too of immense value to all and myself.

6. उपरस्त्रितेषु—उप + रस्त्र + शिच + क्त कर्मणि ।

7. हिमवद्गिरिकाननेषु—हिम + वतुप् = हिमवत् । स एव गिरिरिति कर्मधा । तस्य काननेषु इतत् । अत्रिं ७मी । 8. वत्स्यामि—वस् + लृट् स्यामि ।

सीता—जं अय्यउत्तो आणवेदि । [यदार्थ्यपुत्र आन्नापयति] ।

रावणः—कौशल्यामातः, अलमतिमनोरथेन । न चते मानुषै-  
दृशन्ते ।

रामः—भगवन् ! किं हिमवति प्रतिवसन्ति ?

रावणः—अथ किम् ।

रामः—तेन हि पश्यतु भवान् !

Eng. Sita - As my noble lord commands.

Ravan.—Son of Kausalya ! away with your inordinate desire (i.e. with your yearning after too much). Men cannot see them.

Ram—Venerable sir ! do they live in the Himalayas !

Ravan—Yes.

Ram—Then see please.

Tika — ‘अतिमनोरथेन’ अतुष्ट्वाचाकाङ्क्षा अलम् प्रयोजनं न भवेत् मानुषाणाम् असाध्यं वस्तुम् लब्धुमिच्छया अलम् = किमपि न सिध्येत् इत्यर्थः । [ अतिशयितः अतिगतो वा मनोरथः इति शाक-पार्थिवादिः ]

सौवर्णान् वा मृगांस्तान् मे हिमवान् दर्शयिष्यति ।

भिन्नोमहाणवेगेन क्रौञ्चत्वं वा गमिष्यति ॥ १२ ॥

Prose.—हिमवान् सौवर्णान् तान् मृगान् मे दर्शयिष्यति वा । महाणवेगेन भिन्नो वा क्रौञ्चत्वं गमिष्यति वा ।

Eng. The Himalayas will either show me the golden deer or being pierced through the speed of my arrow it will attain the plight of the Krauncha mountain.

Tika. 'हिमवान्' हिमालयः 'सौवर्णान्' स्वर्णमयान् तान् मृगान् मे मद्यं दर्शयिष्यति वा ? [ इति प्रथमः कल्पः, अन्यथा सति स पर्वतः ]—'महाणवेगेन' मम शराणां वेगेन 'भिन्नः' विदीर्णः वा 'क्रौञ्चत्वं' गमिष्यति 'क्रौञ्चपर्वतस्य' दशां प्राप्स्यति । यथा क्रौञ्चगिरिः परशुरामस्य शरेण विदीर्णः आसीत् तद्वत् अयमपि मम शरेण तादृशो भविष्यति । [ तयाहि "पुरा किलभगवतो देवात् धूर्जटेः धनुरुपनिषदम् अधीयानेन भगुनन्दनेन सुन्दस्य स्पृहया क्रौञ्चशिखरिणम् अतिनिशितविशिखसुखेन हेलया मृत्पिण्डभेदं विभेद ; ततः एव क्रौञ्चक्रोडादिव सदाः समुज्जृम्भिते कश्चिन्नपि यशःवीरनिधौ निखिलमपि जगज्जालम् आप्लावितमिति कथा श्रूयते "इति मेघदूत-टीकायाम् मङ्गिनाथः ] ।

N. B. Krauncha पर्वत was grandson of हिमालय and son of मैनाक । Puranas also declare—He was pierced by both परशुराम and कार्तिकेय । परशुराम pierced क्रौञ्च being challenged by कार्तिकेय in the matter of धनुर्विद्यानैपुण्य ; also comp "गुह्यशक्तिसमाक्रान्तः यथा क्रौञ्चाचलोत्तमः"—अभिषेक II, and Maghaduta I. 59 and our notes there.

### Notes

1. सौवर्णान्—सुवर्णेन निर्मितम् इति सुवर्ण + अण् । adj. to मृगान् ।
2. मे—क्रियायोगे सम्प्रदाने चतुर्थी । or कर्मणि ४र्थी ।
3. दर्शयिष्यति—दृश् + णिच् + लृट्स्वति ।
4. महाणवेगेन—मम वाणः इति इतत् ; तस्य वेगः इति इतत् । तेन । करणे ३या ।

6. क्रीञ्चत्वम्—क्रीञ्चस्य भावः—इति त्व प्रत्ययः । तम्—obj. to गमिष्यति ।  
The state of being like Krauncha mount. For Allusion,  
See Tika.

रावणः—(स्वगतम्) अहो असह्यः खल्वस्यावलेपः ।

रामः—(दिशो विलोक्य) अये विद्युत्सम्पात इव दृश्यते ।

रावणः—(प्रकाशम्) कोशलरामातः । इहस्थमेवभवन्तं पूजयति  
हिमवान् । एष काञ्चनपार्ष्वः ।

रामः—भगवतो वृद्धिरेषा ।

सीता—दिष्टिआ अय्यउत्ती वड्डइ [दिष्टा आर्यपुत्रोवद्ध ते] ।

Eng. Ravan—(to himself) Oh ! intolerable, indeed, is  
his pride.

Ram.—(looking around) What ! Something like a  
flashing of the lightning is visible ( or something appears as  
the flash of the lightning).

Ravan.—(Aloud) Son of kausalya ! seated here, as  
you are, you are being honoured by the Himalayas ; this is  
Kanchan-parsa (gold-bodied) deer.

Ram.—This is (an exhibition of) your Venerable self's  
majesty.

Sita.—I congratulate, my noble husband, on your  
glory (prosperity).

Tika.—अस्य रामस्य अवलेपः गव्यः 'असह्यः खलु' । 'विद्युत्सम्पातः इव'  
विद्युत्प्रकाशवत्, किञ्चिदसत्तु विद्युत्प्रकाशवत् दृश्यते [ इव उपमायाम् ] ।  
यद्वा इव उत्प्रेक्षायाम् । विद्युत्प्रकाशं दृश्यते इत्यहम् उत्प्रेक्षे । रावणमायया  
उपस्थापितः काञ्चनपार्ष्वं नृगं दृष्ट्वा रामः एवमाह ॥ भगवतः पूजनीयस्य भवतः वृद्धिः

प्रभावः 'एषा' । पूजनीयस्य एव भवतः प्रभावेन अयं काञ्चनपार्श्वः अत्रागतः इत्यर्थः ।  
'दिष्टा' सौभाग्येन वर्द्धते उन्नतिं गच्छति । तव सौभाग्येनाहम् आनन्दितो भ-  
वामीत्यर्थः ।

## Notes.

1. Remark—भगवतः इहिः—Rama puts enormous confidence on disguised परिव्राजकवेषरावण and says that all this is due to his Majesty and Sita also is glad at this, and Ravana takes full advantage of this.

2. विद्युत्सम्प्रातः—विद्युतः सस्यातः प्रकाशः इति दत्तम् ; सम् + पत् + घञ् ;  
Rama takes the glow of काञ्चनपार्श्वं नृग as like the flash of विद्युत् ।  
This was brought there by Ravana's Maya.

3. इहस्थम्—इह तिष्ठति य तमिति इह + स्था + क कर्त्तरि । Qual.  
भवन्तम् ;

4. दिष्टा—अव्यय, वा 3rd sing of the base दिष्टि meaning  
luck. द्वितीया ।

5. Remark.—The story of काञ्चनपार्श्वं नृग is our poet's invention to give रावण an opportunity of carrying away Sita. Rama a simple one, so easily believed in a sage's words and was duped. This is how even now so called "Bhandas" cheat good householders.

रामः—न न—

तातस्यैतानि भाग्यानि यदि स्वयमिहागतः ।

अर्द्धतेषां हि पूजायाम् लक्ष्मणं ब्रूहि मैथिलि ॥१०॥

Prose.—यदि स्वयमिहागतः—तातस्य एतानि भाग्यानि । एष हि पूजायाम्  
अर्द्धति । हे मैथिलि ! लक्ष्मणं ब्रूहि । वा—एष हि ( आह ) अर्द्धति । हे  
मैथिलि, ( अस्मिन् ) पूजायां ( विषये ) लक्ष्मणं ब्रूहि ।

Eng. If it has automatically come, then it is due to my father's good luck. This is fit to be used in adorations. Maithili please tell Lakshman. (Or - This is fit to be used in sradh. So Ho Maithili, tell Lak. in the matter of its fitness for पितृपूजा ) ।

Tika.—सदि स्वयम् इह आगतः—[ तर्हि स न मम भाग्यवशात् अपितु ] तातस्य [ खलु ] एतानि भाग्यानि एतादृशम् सौभाग्यम् । बहुवचनेन तातभाग्यस्य गौरवम् प्रदर्शयति रामः । एष काञ्चनपार्श्वः पूजायाम् पितृ-पूजाकर्मणि अर्हति विनियुज्यते, योग्यो भवति इत्यर्थः । हे मैथिलि । लक्षणं ब्रूहि आह्वय स पूजार्थमेतत् सत्कृत्य आनेष्यति । केचित् व्याख्यानयन्ति-एषः अर्हति पूजाम् इति । अतएव हे मैथिलि पूजायाम् अस्य पूजाकर्मणि, सत्कृत्य आनयनादिकर्मणि लक्षणं ब्रूहि कथय । पूजनपूर्वकम् अस्य अत्र आनयनम् लक्षणेन कार्यमिति तं ब्रूहि ।

### Notes

1. पूजायाम्—विषयाधिकरणे ङमी । It is better to connect पूजायाम् with अर्हति । This काञ्चनपार्श्वं मृग is fit for पितृपूजा i.e. आह । So tell Lak. to bring it for the purpose.

2. अर्हति—अर्ह + लट् तिप् । योग्यो भवति । Nom. मृगः ।

3. भाग्यानि—गौरवे बहुवचनम् ।

4. Remark—This first exp. of ours is more natural ; the alternatives (as in Prose and Tika) are not so natural here. The rendering एषः पूजामर्हति &c is comparatively unconvincing. This मृग does not at all behove honour but it is to be befittingly used ( सत्कारपूर्वकव्यवहारयोग्य ) in पितृपूजा । So पूजा to this divine animal is secondary only. Hence this alternative rendering as in our Tika is not preferred here.

सीता—अय्यउत्त ! ए' तित्यअत्तादो उवावत्तमाणं कुलवदिं पयुगगच्छे हितिसन्दिष्टो सोमित्री । [आर्यपुत्र ! ननु तीर्थयात्रात उपावर्त्तमानं कुलपतिं प्रतुग्दुगच्छेति सन्दिष्टः सौमित्रिः ] ।

रामः—तेन हि अहमेव यास्यामि ।

सीता—अय्यउत्त ! अहं किम् करिस्सम् ? [आर्यपुत्र ! अहं किं करिष्यामि ] ।

रामः—शुश्रूषयस्व भगवन्तम् ।

सीता—जं अय्यउत्तो आणवेदि । [यदाय्यपुत्र आम्हापयति] ।

[ निष्क्रान्तो रामः ]

रावणः—अये अयमर्घ्यमादायोपसर्पति राघवः । एष इदानीं पूजामनवेक्ष्य धावन्तं मृगं दृष्ट्वा धनुरारोपयति राघवः ।

Eng. Sita.—My noble husband ! You have ordered Saumitri to welcome (receive) the Kulapati who is returning from his pilgrimage.

Ram. — Then, Myself shall go.

Sita.—What shall I do my dear ?

Ram.—Wait upon this Venerable ene.

Sita.—As my noble husband commands. (Exit Ram).

Ravan.—Here is Ram approaching with Arghya. Now, finding the deer flying away in disregard of the offering, Ram fits an arrow to his bow.

Tika. तीर्थयात्रातः तीर्थयात्रायाः [ पञ्चाभ्यांतसिः ] । उपावर्त्तमानम् प्रत्यागच्छन्तम् 'कुलपतिं प्रतुग्दुगच्छे' उपगम्य संभावय इति सन्दिष्टः आदिष्टः त्वया 'सौमित्रिः' सुमित्रापुत्रो लक्षणः [ सुमित्रा + इज् वाङ्मादिः ] । 'पूजां' सत्कारम् अनपेक्ष्य अपेक्ष्य । 'धनुरारोपयति' वारणम् धनुषि आरोपयति, शरासने शरसन्धानं करोति ।

Notes

1. तीर्थयात्रातः—तीर्थं यात्रा इति सहस्रपा । तस्यादिति प्रमोक्षानि स्वार्थे तस् ।

2. उपावर्त्तमानम्—उप + आ + वृत् + शानच् । Qual, कुलपतिम् । By this she refers to some कुलपति living there. For कुलपति and its technical meaning “सुनीनां दशसादस्त्रं...कुलपतिः &c.—See our Sak I under कुलपति ।

3. सन्दिष्टः—सम् + दिश् + क्त कर्मणि । Nom. लया understood.

4. यशुपयस्व—यशुपा (शब्द) + णिच् + लोट स् । “णिचश्च” इत्यात्मनेपदम् &c.—

5. आरोपयति—आ + रुह + णिच् + लट् तिप् ; alternative form is आरोहयति ।

5. Remark—(a) अयमर्चामादाय उपसर्पतिराधवः—Rama had this अर्चाम् either (i) since when he asked for जल for पादप्रक्षालण unto the परिव्राजकवेष रावण (cp. “तेन हि आनय, आहमीव यशुपयिष्ये” ante), as the latter dissuaded Sita from doing the same ; for, since then the poet does not say anything of keeping it aside (and so probably this was with him since that time) ; (ii) or, this अर्चाम् was taken by Rama himself to do सत्कार to the पितृपूजायोग्य मृग, as Lak. was not there, to whom he wanted to entrust this duty (cp “अहंतेष हि पूजायां लक्षणं ब्रूहि sl. 13), ; but here the poet does not say anything of Rama’s taking of अर्चाम् again so we prefer the first generalisation and explain that he ran with the अर्चाम् he had with him to offer सत्कार as is due to a उत्सर्गोक्त पशु । But it scampered off (धावत्) disregarding the honour or सत्कार that was being rendered unto it ( “पूजामनवेक्ष्य धावन्तं मृगं दृष्ट्वा एष राधवः धनुरारोपयति” ) and Rama was dragging the arrow for capturing it.



(b) Note that all this story of काचनपार्श्व मृग here is our poet's invention to bring about his desired सीताहरण of the play.

अहो बलमहोवीर्यमहो सत्त्वमहोजवः ।

राम इत्यक्षरैरल्पैः स्थाने व्याप्तमिदं जगत् ॥१४॥

Prose.—अहो बलम् ; अहो वीर्यम् ; अहो सत्त्वम् ; अहो जवः । स्थाने ( युक्तम् यत् ) राम इति अल्पैः अक्षरैः इदं जगत् व्याप्तम् ( भवति ) ।

Eng. Oh ! The strength ! O The prowess ! The firmness ! the speed ; that the small number of letters ( i.e. only two letters ) in the shape of Ram has spread ( through ) this world is quite legitimate.

Tika.—‘अहो बलम्’ कौटुशी शक्तिः ! ‘अहो वीर्यम्’ कौटुक् सामर्थ्यम् ! ‘अहो सत्त्वम्’ कौटुशी च मनसो दृढता ! ‘अहो जवः’ कौटुक् च धावनवेगः ! “राम” इति अल्पैः शब्दाभ्याम् ‘एव अक्षरैः’ वर्णाभ्याम् ‘इदं’ जगत् व्याप्तम्—राम इति नाम सर्वेषां जगद्वासिनाम् वदने विचरति इत्यर्थः—इति यत् तत् स्थाने न्यायमेव भवति [ “युक्ते हि साम्प्रतं स्थाने” इत्यमरः ] ।

### Notes

1. बलम्—All प्रतिपदिकार्थे १मा or ऊह्य भवतिक्रियायोगे कर्तृकारके १मा । बल is physical strength ; वीर्य is internal stamina or valour ; सत्त्व is mentality or मनःशक्ति. and जव is speed.

2. राम—इति योगे प्रथमा by the dictum—कवित्रिपातेनाभिधानम् ।

3. स्थाने—अव्ययमेतत् See Tika and ante ; comp. “स्थाने भवान् कनराधिपः सन् &c”—Kalidasa.

(रा) एष मृगः एकप्लूतातिक्रान्तशरावषयो वनगहनं प्रविष्टः ।

सीता—( आत्मगतम् ) अय्यउत्तविरहिदाए भयं मे एत्य उपज्जइ । [ आर्य्यपुत्रविरहिताया भयम् मे उत्पद्यते ] ।

Eng—Here is the Stag that has gone beyond the range of the arrow by one leap and has entered into the dense forest.

Sita—(to herself) Fear, indeed, comes over me—who am without her noble husband. (or—Being without my husband I am overcome with fear).

Tika.—‘एकञ्जु तातिक्रान्तशरविषयः’—एकेन भ्रुतेन लम्बेन अतिक्रान्तः अतिगतः शरविषयः—वाणस्य पतनसीमा येन तादृशः मृगः ‘वनगहन’ गभीरम् अरण्यम् प्रविष्टः । आर्यापुत्रविरहितायाः—आर्यापुत्रात् विच्छिन्नायाः मे मम भयसुतपद्यते सञ्जायते ।

#### Notes.

1. एकञ्जु तातिक्रान्तशरविषयः—adj to मृगः । एकम् भ्रुतम् इति कर्मधा—; by the rule “पूर्वकालेक सर्वजरत् पुराण नवकेवलाः—”; भ्रु + क्त भावे = झतम् । एकञ्जुतेन अतिक्रान्तः इति शतत् ; शरस्य विषयः (range) इति दत्तत् ; एकञ्जु तातिक्रान्तः शरविषयः येन स इति बहु— ।

2. वनगहनम्—गहनं वनमिति कर्मधा ! “कङ्काराः कर्मधारयः” इति सूत्रे पठितानाम् कङ्कारादीनाम् आकृतिगणलसुररीकृत्य गहनमित्यस्य पूर्वनिपातः कथञ्चित् समाधेयः । यद्वा—गहन is depth here by लक्षणा । वनस्य गहनम् । or वनञ्च तत् गहनञ्च इति कर्मधा । obj of प्रविष्टः ।

3. आर्यापुत्रविरहितायाः—adj to मे ; आर्यास्य अयुरस्य पुत्रः इति दत्तत् ; तेन विरहिता इति शतत् । वि + रङ् + णिच् + क्त कर्मणि । यद्वा—वि + रङ् + क्त कर्त्तरि ; तथा सति आर्यापुत्रात् विरहिता इति सुप्सुपा । तस्याः । This is छाया of her future separation from आर्यपुत्र or Rama.

रावणः—( आत्मगतम् )

माययापहृते रामे सीतामेकां तपोवनात् ।

ह्वरामि रुदतीं वालाममन्वीक्षामिवाहुतिम् ॥१५॥

Prose. रामे मायया अपहृते ( सति ) तपोवनात् रुदतीं बालाम् सीताम्  
अमन्वीकृतम् आहुतिमिव हरामि ।

Eng. As soon as Ram is drawn away by dint of magic  
(or my stratagem), I shall carry away this helpless and  
wailing lady Sita from the penance-grove, just like the  
offering thrown without the utterance of incantations.

Tika. 'रामे मायया' कपटेन कौशलेन इति यावत् 'अपहृते' दूरप्रदेशं  
मया नीते सति, 'तपोवनात्' अस्मात् इत्यर्थः 'ताम्' असहाय्याम् 'रुदतीं'  
क्रन्दन्तीम् 'बालां' नारीं 'सीताम्, अमन्वीकृतम्' मन्वीच्चारणं विना प्रदत्ताम् आहुतिम्  
इव हरामि मुष्णामि । आहुतिः खलु मन्वीच्चारणसनाथा सती देवतां गच्छति ।  
मन्त्रं विना प्रदत्ता चेत् सा रक्षोभिः अपक्रियते । एवम् खलु अत्र रामचन्द्रेण  
विरहिताम् अतएव रक्षकहोनाम् सीतां राक्षसः अहम् नूनम् अपनेष्यामि भावः ।

### Notes

1. रामे - भावे ७मी ।
2. मायया = करणे तृतीया । Rama was dragged away thence  
by Ravana's trick and sita was left there all alone.
3. तपोवनात्—अपादाने ३मी ।
4. रुदतीम्—रुद + शतृ ; fem. २या एकवचने । Sita was now  
एका (एकाकी) helpless, and wailing through fear of being bereft  
of her husband ( आर्यापुत्रविविरहितायाः भयमुपगतेभिः ), moreover she  
was बाला (a girl of tender age—"आयोदशी भवेद्बाला) and unable to  
save herself from a demon like Ravana. Such Sita will I  
(Ravana) carry away, as मन्वीच्चारणरहिता अहुति is appropriated  
by me (the Rakshasa). See Tika also.
5. अमन्वीकृतम्—मन्त्रेण उक्ता मन्वीच्चारणेन सह प्रदत्ता इति श्वत् । न  
मन्वीकृता इति नञ्शतृ । अत्र नञ्समासे कृतेसति विधेयविमर्शदोषः प्रसक्तः ।

सीता—जाव उड़जम् पविसासि । (गन्तुमौहते) [यावदुत्तं  
प्रविशामि] ।

रावणः—(स्वरूपं गृहीत्वा) सीते तिष्ठ तिष्ठ ।

सीता—(समयं) हं को दाणि अन्नं [हं क इदानौमयम्] ।

रावणः—किं न जानीषे ।

Eng. Sita.—Let me repair to the cottage (attempts to go).

Ravan. (Having assumed his real form) Tarry, Sita,  
tarry.

Sita. (with fear)—who is now here ?

Ravan. Do you not know me ?

Tika.—‘इहते’ चेटते । तिष्ठ तिष्ठ—वरागम् द्विक्रिः । ‘स्वरूपं गृहीत्वा’  
आत्मनः रूपम् राजसमूर्तिं परिगृह्य इत्यर्थः । ‘हम्’ इति अव्ययम् सन्धौ वा  
विस्मये वर्तते ।

(रा) युद्धे येन सुराः सदानवगणाः शक्रादयो निर्जिता

दृष्ट्वा शूर्पणखाविरूपकरणं श्रुत्वा हतौ भ्रातरौ ।

दर्पाद् दुर्मतिमप्रमेयवलिनं रामं विलोभ्यच्छलेः

स त्वां हर्तुमनाः विशालनयने प्राप्तोऽस्म्यहं रावणः ॥१६॥

Prose—येन युद्धे सदानवगणाः शक्रादयः सुरा निर्जिताः, सोऽहं रावणः,  
शूर्पणखाविरूपकरणं (शूर्पणखायाः वैरूपं) दृष्ट्वा भ्रातरौ हतौ श्रुत्वा दर्पात्  
दुर्मतिमप्रमेयवलिनं रामं छलेः विलोभ्य हि विशालनयने त्वां हर्तुमनाः प्राप्तोऽस्मि ।

Eng.—I am that Ravana by whom were beaten the  
gods like Sakra together with the demons, in battles ;  
having perceived the deformity done unto (sister)  
Surpanakha, and being told of the death of my brothers  
(Khara and Dushana), I have come, oh wide-eyed one (oh one

of extensive eyes), (in order) to abduct you by cheating (beguiling) through stratagem Rama of immense prowess who has taken the wrong course out of pride.

### Notes

1. सदानवगणाः—दानवानां गणाः इतत् । तैः सह वर्त्तमाना येति इति तुल्ययोगे बहु ; adj. सुराः । Not only सुर but दानवगण too was conquered by me.

2. शक्रादयः—शक्रः आदौ ( आदितः ) येषां ते बहु । Qual. सुराः ।

3. निर्जिताः—निः + जि + क्त कर्मणि ; constre मया सुराः निर्जिताः ।

4. शूर्पणखाविरूपकरणं—obj. to दृष्टाः विवृतं रूपम् विरूपम् प्रादितत् ; तस्य करणम्—इतत् ; शूर्पणखायाः विरूपकरणम् इतत् । Obj. of दृष्टा । शूर्पाणि ( तच्चुल्लानि like a winnowing fan ) नखानि यस्याः सा इति शूर्पणखा without डीष् by “नखमुखात् सञ्ज्ञायाम्” for it is a सञ्ज्ञा (name) of Ravana's sister. “पूर्वपदात् सञ्ज्ञायामगः” इति शत्वम् । The story of her नासिकाच्छेदन is too well-known.

5. दर्पात्—हेतौ प्रमी, यथा दर्पमाश्रित्य इति ल्यब् लोपे प्रमी ।

6. दुर्मतिम्—दुष्टा मति र्यस्य बहु ; adj. to रामम् । By achieving successes he Rama became elated and could not see through my tricks, so he was now full of विपरीतबुद्धिः । Cp. “विनाशकाले परिमोहिनी मतिः”—Kirata XIV.

7. अप्रमियबलिनम्—न प्रमियः इति अप्रमियः । नञतत् । प्र + मा + यत् ॥ ‘अप्रमिय’ बलमिति कर्मधा । तदस्य अस्तीति इतिप्रत्ययः—तम् ; वा better बलमस्यास्तीति इनिः = बली । अप्रमियम् यथा तथा बली इति सहसुपेति समासः । Here the बहुव्रीहि समास ( अप्रमियबलमस्य इति अप्रमियबल ) gives the sense of अप्रमियबलिन्, so अप्रमियबलिन् is bad ingrammar by the dictum “न कर्मधारयात् मत्वर्थीयो बहुव्रीहियेत् अर्थप्रतिपत्तिकरः” ।

9. विलोभ्य—वि + लुभ् + णिच् + ल्यप् । As Rama was now caught by विपरीतबुद्धिः so I easily duped him by my strategy.

10. विशाललोचने—विशाले लोचने यस्याः सा इति बहु; सन्बोधनपदम् । The epithet not only reflects Ravana's appreciation of Sita's beauty, but also his regard for her, which here continues up to sl. 19 where, we have "विशालनेत्रे" addressed to Sita.

11. हर्तु-मनाः—हर्तुम् मनः यस्य स बहु । ह + तुम् = हर्तुम् । Then मनस्; now the मकार of तुम्— is dropped before काम and मनस्; See "तुङ्गामनसोरपि" ante—for the rule here. Ravana here gives his परिचय and intention to carry her away as well; compare —"येन विवासिता लोकाः सदैवासुरराक्षसाः । अहं सरावखी नाम सीते रक्षोगणेश्वरः"—सीताहरणम् ।

12. प्राप्तः—प्र + आप् + क्त कर्त्तरि । Pred. to अहम् (which is nom. to अस्मि ॥ अस् + लट्मि = अस्मि ) । Remark—The students are to remember that whenever one rises against the purity or chastity of a woman or offers insult against स्त्रीशक्ति, then his fall is inevitable; witness महिषासुरवध and युष्मनियुष्मवध due to this अवमानना to भगवती, the highest स्त्रीशक्ति । So Ravana will meet death ere long due to this outrage on Sita, the purest lady serene.

सीता—हं लावण्योणाम् । (प्रतिष्ठते) [हं रावण्योनाम्] ।

रावणः—आः रावणस्य चक्षुर्विषयमागता क यास्यसि ।

सीता—अय्यउत्त ! परिताआहि परिताआहि । सौमिती परिताआहि परिताआहि । [आर्यपुत्र ! परित्रायस्व ! परित्रायस्व । सौमित्रे परित्रायस्व परित्रायस्व ] ।

रावणः—सीते श्रूयताम् मत्पराक्रमः ।

Eng. Sita.—What ! Ravan.

Ravan.—Ho ! Once fallen before the eyes of Ravan, where will you fly ?

Sita.—Protect ! my noble husband ! protect me ; Save Saumitra save me.

Ravan.—Sita, hear of my valour.

Tika—रावणस्वचक्षुर्विषयमागता—रावणस्व नेत्रपथपतिता 'त्व' 'क' कुव यास्यसि ।

### Notes

1. चक्षु-विषयम्—चक्षुषोः विषयस्तमिति इतत् । Obj. of आगता ।
2. यास्यसि—या + लृटस्यसि ।
3. मत्पराक्रमः—मम पराक्रम ; इतत् । उक्तकर्म of श्रूयताम् । Why cry for help to your husband or to Lakshmana, just consider my valour now.

4. परित्रायस्व—परि + त्रै + लोटस्व । Note that त्रै is आत्मनेपद, so ताहि in "ताहिमां मधुसूदन" &c. is आर्षप्रयोग । आवेगे or सम्भ्रमे हिरुक्तिः ।

( रा— )

भग्नः शक्रः कम्पितो वित्तनाथः क्लृष्टः सोमो मर्द्दितः सूर्यपुत्रः ।

धिग् भोः स्वर्गं भीतदेवैर्निविष्टम्, धन्याभूमिर्वर्त्तते यत्र सीता ॥

Prose—शक्रः भग्नः ( पराजितः ) ; वित्तनाथः कम्पितः ; सोमः क्लृष्टः ; सूर्यपुत्रः ( यमः ) मर्द्दितः । भोः, भीतदेवैः निविष्टं ( अधिक्लृप्तं ) स्वर्गं धिक् । भूमिर्धन्या—यत्र सीता वर्त्तते ।

Eng.—Indra has been rooted out by me ; the lord of wealth is set to trembling ( through my fear ) ; the moon has been displaced and the son of the Sun ( yama ) has been pounded ( crushed ). Fie upon the heaven—that is inhabited by the cowardly gods ; and blessed is this land where dwells Sita.

Tika—‘शक्रः भयः’ ‘सूर्यपुत्रः’ रविनन्दनः यमः ‘मर्द्दितः’ मयाविदलितः [ अतएव ] भोः अहो ‘भीतदेवैः’ भयार्तैः सुरैः ‘निविष्टम्’ अधिष्ठितं ‘स्वर्गम्’ नाकम् ‘ध्रुक्’ [ ध्रुक्शब्दयोगे “स्वर्गम्” इति द्वितीया ] । [ अधुना स्वर्गः निन्द्यः, परम्— ] ‘भूमिः पृथिवी एव धन्या’ प्रशंसनीया ज्ञाया, [ विशेषतः ] ‘यत्र भूमौ सीता वत्तते’ । मया विजितं स्वर्गम् नाहम् आकाङ्क्षामि, अपितु धरणीमधिष्ठिताम् अलोकसुन्दरीम् अजितां त्वमिवाहम् कामये इति भावः ।

### Notes

1. भयः—भृज् + क्त कर्मणि । मया भयः इत्यर्थः । Ravana conquered Indra, Kuvera, Moon, Yama, Brahma &c. वित्तनाथः—कुवेरः ।

2. कष्टः—कृष् + क्त कर्मणि । मया कष्टः इत्यर्थः ।

3. सूर्यपुत्रः—सूर्यस्य पुत्रः इति इतत् । It Refers to Yama, the son of विवस्वान् ।

4. मर्द्दितः—मृद् + णिच् + क्त कर्मणि ।

5. भीतदेवैः—भीताः देवाः इति कर्मधा । तैः । भी + क्त कर्तरि ।

6. निविष्टम्—नि + विश् + क्त = कर्मणि । Qual. स्वर्गम् । Fie on स्वर्गम् full of timid gods ; and धन्या is धरणी full of my courageous self and specially where a rare beauty like you exists.

सीता—अयप्रउत्त परिताआहि परिताआहि । सौमिती परिताआहि परिताआहि मम् [ आर्यपुत्र ! परित्रायस्व परित्रायस्व ; सौमित्रे ! परित्रायस्व परित्रायस्व साम् ] ।

( N. B.—असा अनुवादादयः प्रागेव कृताः )

रावणः—रामं वा शरणमुपेहि लक्ष्मणं वा,

स्वर्गस्थम् दशरथमेव वा नरेन्द्रम् ।



किं वा स्यात् कुपुरुषसंश्रितैर्वचोभि-  
नं व्याघ्रं मृगशिशवः प्रधर्षयन्ति ॥१८॥

Prose—रामं वा लक्ष्मणं वा स्वर्गस्थं नरेन्द्रम् दशरथमेव वा शरणमुपेहि ।  
कुपुरुषसंश्रितैः वचोभिः किं वा स्यात् ? मृगशिशवः व्याघ्रं न प्रधर्षयन्ति ।

Eng.—Take shelter with ( or cry aloud ) any one ( you like ), Ram or Lakshman or the departed king Dasarath. What is the good of words referring to these cowardly persons ? Fawns can never over-power a tiger.

Tika—‘रामं वा लक्ष्मणं वा स्वर्गस्थं नरेन्द्रम् दशरथम् एव वा शरणम् आश्रयम् उपेहि’ गच्छ । कुपुरुषसंश्रितैः—कुपुरुषाः भीरवः रामादयः तान् संश्रितैः आश्रित्य उच्चारितैः वचोभिः ‘आर्यपुत्र ! मां परिव्राजस्व’ इति एवंप्रकारैः वाक्यैः किं वा फलं स्यात् भवेत् ? अपि न किमपि भवेत् । [ कथं फलं न स्यात् इति उत्तरं पठति—] मृगशिशवः हरिणशावकाः व्याघ्रं शार्ङ्गं न प्रधर्षयन्ति अभिभवन्ति । अहं तु व्याघ्र इव तीव्रनेत्राः ते रामादयस्तु ममायं मृगपीतकाः इव अतिदुर्वृत्ताः असहायाश्च अतः अलं तान् आक्रन्द्य इति भावः । प्रहर्षिणी छन्दः ॥

### Notes

1. शरणम्—रामम् इत्यादीनाम् विधेयपदम् ।
2. उपेहि—उप + इ + लोट् हि ।
3. कुपुरुष संश्रितैः—कुत्सितः पुरुषः इति गतिसमासः । तम् संश्रितम् इति स्यात् तत् or सुपसुपा, for the rule “श्रितातीत—” includes श्रित only and not संश्रित as well and there should be no तदन्तविधि in समास । सम् + श्रि + क्त कर्त्तरि । adj. to वचोभिः ( which has कर्णे स्या ) ।
4. प्रधर्षयन्ति—प्र + धृष् + णिच् + लट् अन्ति । See Tika

सौता—अयमुत्त । पतिताआहि पतिताआहि । सौमिती !  
पतिताआहि पतिताआहिम् ।

(रावणः)—विलपसि किमिदं विशालनेत्रे

विगणय मां च यथा तवार्थपुत्रम् ।

विपुलवलयुतो ममैष योद्धुम्

ससुरगणोऽप्रसमर्थ एव रामः ॥१८॥

Prose—हे विशालनेत्रे, किमिदम् विलपसि । मां च यथा तव आर्थपुत्रं विगणय ; विपुलवलयुतः न ससुरगणोऽपि एष रामः मम (सम्बन्धे) योद्धुम् समर्थः एव ।

Eng.—Oh one of extensive eyes ! ( oh wide-eyed one ), Why do you wail ( weep ) ? Take me to be like your husband. This Rama though possessed of immense prowess ( or even with a huge army ) is unable to fight ( cope with ) me even if he be joined by the gods ( or though he be helped by the gods ).

Tika—‘हे विशालनेत्रे’ आयतलोचने सीते ! ‘किम्’ कथम् नाम ‘इदम्’ एतत् विलपसि उच्चैः क्रन्दसि । [ ननु आर्थपुत्रस्य अनुपस्थितौ एव क्रन्दामि इति चेत्— ] ‘मां च यथा तव आर्थपुत्रम्’ तव स्वामिनमिव ‘विगणय’ मन्वस्व, भक्तृत्वेन मां वृणु इत्यर्थः । [ अहं तव भक्तृपदयोग्यः, कथमिति श्रूयताम्— ] ‘विपुलवलयुतः’ प्रभूतशक्तिसनाथः, यदा बलं सैन्यं तेनहि विशालसैन्यदलसमन्वितः स-सुरगणोऽपि देवगणैरपि कृतसाहाय्योऽपि एषः रामः मम मया सह [ अत्र सर्वेषु इत्येव पाठस्तु साधीयान् ] योद्धुम् विग्रहीतुम् असमर्थः अशक्त एव नूनम् । पुष्पिताया वृत्तम् ॥

### Notes

1. विशालनेत्रे—विशाले नेत्रे यस्याः सीते सम्बोधने ।

2. यथा—इवार्थे प्रयुक्तमव्ययम् ।

3. विगणय—वि + गण + लोट् हि ।

4. विपुलवलयुतः—adj. to रामः । बल is to be better taken as ‘army’. विपुलं बलम् इति कर्मधा । तेन युत इति इतत् । यु + क्त कर्मणि = युतः । बलम् also means शक्ति ।

5. समुरगणोऽपि—सुराणां गणः इतत् ; तेन सह वर्त्तमानः यः स इति तुल्ययोगे बहु । adj. to रामः ।

6. असमर्थः—समर्थादन्यः इति नञ-तत् । What to speak of man- forces, even divine forces combined with Rama cannot successfully fight me out.

सीता—(सरोषम्) सत्तौसि । [शप्तोऽसि] ।

रावणः—हहह ! अहो पतिव्रतायास्तैजः ।

Eng. Sita (angrily) you are cursed by me. (I curse thee).

Ravan. Ho ! Ho ! Ho ! What a spirit (prowess) of the devoted wife !

Tika—‘सरोषम्’ सक्तोद्यम् । ‘मया शप्तोऽसि’ मया त्वम् शापः प्रदत्तः ।

अवला अहम् दण्डपाद्व्यम् अवलम्बितुम् असमर्था अतः वाक्पारुष्यमेव कृतं मया ॥

पतिव्रतायाः—पतिपरायणायाः तैजः शक्तः इति उपहासयुक्तं सोढुण्डं वाक्यम् ।

### Notes

1. सरोषम्—रोषेण सह वर्त्तमानम् यत् तत् यथा तथेति बहु । adverb.

2. शप्तः—शप् + क्त कर्मणि । Its अनुक्तकर्त्ता is मया ।

3. पतिव्रतायाः—पतिरेव व्रतं यस्याः तस्या इति बहु । Ravana tauntingly says about her पतिव्रतातैजः । See next sloka also.

(रा) योऽहमुत्पतितो वेगान्नदग्धः सूर्यरश्मिभिः !

अस्याः परिमितैर्दग्धः शप्तोऽसीतेभिश्चरैः ॥२०॥

Prose—योऽहम् वेगादुत्पतितः सूर्यरश्मिभिर्न दग्धः—( सोऽहम् ) “शप्तोऽसि”

इति अस्याः एभिः परिमितैश्चरैः दग्धः ?

Eng.—The very self of mine rushed upwards, in hot speed, but was not yet burnt by the rays of the sun ; and I am, indeed going to be burnt by these few letters of hers (running as) “I curse thee !

Tika—‘योऽहम् वेगात्’ जवेन ‘उत्पतितः’ सन् ‘सूर्यारश्मिभिः प्रखरैरपि रविकरैः न दग्धः ( सोऽहम् अधुना ) “शब्दोऽसि” इति अस्याः सीतायाः एभिः परिमितैः अल्पैरेव अक्षरैः वर्णैः दग्धः भवेद्यम्—इति सोपहासं वचनम् ।

### Notes

1. वेगात्—वेगमाश्रित्य इति ल्यब्लोपे प्रसू । हतौ वा पञ्चमी ।
2. उत्पतितः—उद् + पत् + क्त कर्त्तरि ।
3. सूर्यारश्मिभिः—सूर्यस्थारश्मिभिः इतत् ; । अनुक्त कर्त्तरि वा करणे श्या ।
4. अक्षरैः—अनुक्त कर्त्तरि तृतीया, वा करणे श्या ।

5. परिमितैः—परि + मा + क्त ; adj. to अक्षरैः । Ravana defied Sita's curse in this taunting tone. As he is not burnt down then and there, so he dares to say so. This is meant to intimidate Sita as well. This occurs in Abhi II. 18. also.

सीता—अयग्रुत्त ! परित्ताआहि ! परित्ताआहि ! [आर्यपुत्र !  
परित्रायस्व परित्रायस्व !]

रावणः—(सीतां गृहीत्वा) भो सी जनस्थानवासिनस्तपस्विनः,  
शृणुन्तु शृणुन्तु भवन्तः ।

Eng. Sita.—Save me ! my noble husband ! save me !

Ravan.—( Having caught hold of Sita ) Hallow ! sages of Janasthan ! do you all please hear.

### Notes

1. जनस्थानवासिनः—जनानां स्थानम् ; तत्र वसन्ति ये ते इति णिनिप्रत्ययः । उपपदतत्पुरुष समासः । जनस्थान is the part of दण्डकारण्य where Rishis resided. It was south of Godavari River perhaps.

2. तपस्विनः—तपस् + विन् । plural. सम्बोधने णमा ।

Also Note—Janasthan was an extract of land within the jurisdiction of Danadakaranya. It was so named perhaps because it became peopled by the Aryan settlers in the south.

(रा) वलादेष दशग्रीवः सीतामादाय गच्छति ।

चावधर्म्मं यदि स्निग्धः कुर्याद् रामः पराक्रमम् ॥२१॥

Prose—एष दशग्रीवः वलात् सीतामादाय गच्छति । रामो यदि चावधर्मे स्निग्धः ( अनुरतः ) ( तर्हि ) पराक्रमम् कुर्यात् ( विक्रमं प्रदर्शयेत् ) ।

Eng. This Dashanana carries away Sita perforce ; if Ram be devoted to the duty of a Khatriya (or to militarism), then let him exhibit his valour.

Tika—‘स्निग्धः’ अनुरतः ( तर्हि स ) पराक्रमम् विक्रमं कुर्यात् प्रदर्शयेत् पराक्रमम् प्रदर्शय सीतायाः पुनरुद्धारं कुर्यादिति भावः । [ ‘कुर्यात्’ इति शकिलिङ् ] ।

#### Notes.

1. दशग्रीवः—दश ग्रीवाः अस्य स इति बहु । By this Ravana's fierceness is pointed out.

2. वलात्—बलमवलम्ब्य इति खव् लोपे प्रमी । वा हेतौ प्रमी ।

3. चावधर्म्मं—चावः धर्म इति कर्मधा । चावस्य इदम् इति अण् = चावम् । तस्य धर्मः, इतत् । अधि ७मी ।

4. स्निग्धः—स्निह + क्त कर्त्तरि । It means अनुरत वा आसक्त ।

सीता—अयमलत्त ! परित्ताआहि ! परित्ताआहि !

रावणः—(परिक्रामन् विलोक्य) अये स्वपक्षपवनोत्क्षेपक्षुभित-  
वनषण्डश्चण्डचंचुरभिधावतेष जटायुः । आः तिष्ठेदानीम् ।

Eng. Ravan. (Having eyed while walking round) Oh ! this Jatayu rushes with his sharp beak, while agitating the rows of trees with ( the circulation of ) his wings' air. Wait a bit now !

Tika—खपच्च इत्यादि—‘खस्य पचयोः’ पचाभ्यामुद्भूतः यः ‘पवनः’ वायुः तस्य स उत्क्षेपः’ सञ्चालनं ‘तेन चुभितः’ आलोडितः कम्पित इत्यर्थः ‘वनघण्डः’ काननराजिः तेन तादृशः, ‘प्रचण्डचच्चः’ तीव्रौष्ठः ‘एष जटायुः’ अभिधावति मां प्रति इति भावः । आः [ इति कोपे ], ‘इदानीं तिष्ठ’ समविक्रमपराभूतः सन् तिष्ठ ।

### Nôtes

1. खपच्च इत्यादि—खस्य पचौ इति इतत् । (खौ पचौ इति कर्मधारयो वा) ; तयोः पवनः इति इतत् । (खपचोद्भूतः पवनः इति शाकपाथिं वादित्वात् समासो वा) ; तस्य उत्क्षेपः इति इतत् ; तेन चुभितः इति इतत् । तादृशं ( चुभितमित्यर्थः ) वनघण्डं येन स इति बहु ।

2. चण्डचच्चः—चण्डा चच्चयंस्य य इति बहु ।

Remark (1) चुभितः = चुम् + क्त कर्मणि । अत्र अन्तर्भावितो णिजन्तार्थः । Here the sense of a causative is conveyed.

(2) वनघण्डः = वनानां समूह इत्यर्थे षण्डप्रत्ययः । वा षण्ड is खण्ड । वनानां षण्डः षण्डं वा ।

(रा) मदभुजाकृष्टनिस्त्रिशकृत्पचक्षतचुरतैः ।

रुधिरैराद्रगात्रं त्वां नयामि यमसादनम् ॥२२॥

(निष्क्रान्ती) । पञ्चमोऽङ्कः ॥

Prose—मदभुजाकृष्टनिस्त्रिशकृत्पचक्षतचुरतैः रुधिरैराद्रगात्रं त्वां यमसादनं नयामि ।

Eng. I shall soon send you to the abode of death with

your body wet with blood dropping from the wound of your wings cut with the sword drawn by my hand.

Tika 'मदभुजाकण्टनिस्त्रिशकृत्तपचचतच्युतैः' मम भुजेन हस्तेन आकण्टः यः निस्त्रिशः खड्गः तेन कृत्तः छिन्नः यः पचः तत्र यत् चतम् तस्मात् च्युतैः गलितैः 'रुधिरैः' रक्तैः 'आद्र' गात्रम् छिन्नदेहं 'त्वां यमसादनम्' शसनभवनं नयामि अचिरैकैव नेष्यामीति ।

### Notes

1. मदभुजइत्यादि—मम भुजः इति इतत् ; तेन आकण्टः इति इतत् ; तादृशः निस्त्रिशः ( खड्गः ) कर्मधा । निर्गतः त्रिशतः इति निस्त्रिशः निरादयः क्रान्तादर्थे पञ्चम्या इति सूत्रेण समासः । तेन कृत्तः इतत् ; तादृशः पचः कर्मधा । तत्र चतम् इति सहस्रसुपा । तस्मात् च्युतैरिति सुप्सुपा । Qual. रुधिरैः ।

2. रुधिरैः—करणे श्या ।

3. आद्र'गात्रम्—आद्र' गात्रम् यस्य तमिति बहु । Qual. त्वाम् ।

4. यम-सादनम्—यमस्य सादनमिति इतत् । Indirect obj. to नयामि । सदन is the usual form. सदनमेव इति स्वार्थे प्रज्ञादि अण् । Compare "यमसदनं प्रतिनापयाम्यहं त्वाम्" Abbisheka III. 16. सदन is made सादन here for metre.

# प्रतिमानाटकम्

षष्ठोऽङ्कः ।

( ततः प्रविशतो वृद्धतापसौ )

(Then enter two old ascetics.)

उभौ—परित्रायताम् परित्रायताम् भवन्तः ।

Both—Save her, please save her.

प्रथमः—इयं हि नीलोत्पलदामवर्चसा

सृणालशुक्लोज्ज्वलद्रं द्रुहासिना ।

निशाचरेन्द्रेण निशाङ्गचारिणा

सृगौव सौता परिभूय नीयते ॥१॥

Prose — इयं हि सीता नीलोत्पलदामवर्चसा सृणालशुक्लोज्ज्वलद्रं द्रुहासिना निशाङ्गचारिणा निशाचरेन्द्रेण सृगौव परिभूय नीयते ।

Eng.—First = overpowered like a hind, as this Sita is, she is being carried away by the Rakshasa-chief that roves at dead of night and that shines like a wreath of blue lotuses, smiling as he does, with his teeth white and glowing like the lotus-stalk.

Tika. 'इयम्' अस्माकम् समक्षमेव 'हि नूनं' सीता नीलोत्पलदामवर्चसा नीलकमलयधितमाल्यतुल्यकान्तिशालिना 'सृणालशुक्लोज्ज्वलद्रं द्रुहासिना' सृणालवत् शुक्लधवलं उज्ज्वलं दीप्तिमत् यत् द्रुमं दन्ततेन हासिना हास्यशीलेन 'निशाङ्ग-चारिणा' निशीथविहारिणा 'निशाचरेन्द्रेण' राक्षसपतिना 'सृगौव हरिणीव परिभूय अभिभूय नीयते' बलात् अपक्रियते ।

Notes

1. परित्रायताम्—परि + त्रै + लोट् ताम् भावे । Construe—हे भवन्तः,



भवद्भिः सीता परिवायताम् । The asceties are introduced to inform us of सीताहरण by Ravana.

2. नीलीतपलदामवर्चसा—नीलम् यदुत्पलं कर्मधा ; तेषां दाम इतत् । तस्य वर्चः दीप्तिः । तद्वचः इव वर्चः यस्य तेन इति बहु । ( उपमानपूर्वपद बहु-त्रोहिः by “सप्तमुपमानपूर्वस्य उत्तरपदलोपश्च वक्तव्यः” ) । Adj. to निशाचरेन्द्रेण ।

3. मृणालयुक्तीज्ज्वलदं द्रुहासिना—adj. as before. मृणालं नलिनीदण्डः । तत् इव युक्तम् धवलम् इति उपमानसमास by “उपमानानि सामान्यवचनैः” । मृणालयुक्तं च तत् उज्ज्वलं चेति कर्मधा । मृणालयुक्तीज्ज्वलं द्रष्टुं यस्मिन् कर्मणि तत् यथातथा इति मृणालयुक्तीज्ज्वलदं द्रुमिति बहु । तादृशम् हसितुम् शीलं यस्य तेन इति णिनिप्रत्ययः ( ताच्छीला णिनिः ) । उपपदतत्पुरुषः । वा मृणालयुक्तीज्ज्वलदं द्रेण हसितुं शीलमस्य &c with णिनि as before. Note दं द्रु is used as neuter here though it should be fem. taking—अजादि टाप ।

4. निशाहर्चारिणा—adj. as before. निशाया अर्द्धः इति इतत् ; it means about the middle part of the night and not exactly the middle part. In that case the rule “अर्द्धं नपुंसकम्” will direct अर्द्धं to lead giving अर्द्धनिशा । निशाहर्षेण निशीथेषु चरितुम् शीलं यस्य तेन इति निशाहर् + चर् + णिनिः ; उपपदतत् ।

5. निशाचरेन्द्रेण—अनुक्तकर्त्तरि तृतीया ; निशायां चरति यः स इति निशा + चर + ट—by the rule चरेटः । उपपदतत् ; तेषाम् इन्द्रः इति इतत् ।

6. सगीव सीता नीयते—The simile shows the utter helplessness of Sita. परिभूय = परि + भू + लाप । Having defied ; comp “कः हत्तुं निच्छति हरिः परिभूय दंष्ट्राम्”—Mudra.

द्वितीयः—एषा खलु तत्रभवती वैदेही—

विचेष्टमानेव भुजङ्गमाङ्गना विधूयमानेव च पुष्पिता लता ।

प्रसह्य पापेन दशाननेन सा तपोवनात् सिद्धिरिवापनीयते ॥२॥

Prose—भुजङ्गमाङ्गना इव विचेष्टमाना, पुष्पितालता इव च विधूयमाना सा पापेन दशाननेन ( रावणेन ) प्रसङ्गा (बलात्) तपोवनात् सिद्धिरिव अपनीयते ।

Eng. Struggling like a serpent and shivering or trembling like a creeper in flowers as this venerable daughter of the king of Videha is, she is being forcibly carried away from the penance-grove just like the success achieved in austerities.

Tika—‘भुजङ्गमाङ्गना’ भुजगी इव ‘विचेष्टमाना’ रावणकबलात् आत्मानं मोचयितुम् विविधं प्रयतमाना तथा ‘पुष्पिता लता इव विधूयमाना’ कम्पमाना [ यथा प्रसफुटितपुष्पा वल्लरौ सामान्यपवनस्पर्शान् कम्पमाना जायते तद्वत् रावण-सपर्शात् भयेन वेपमाना इत्यर्थः ] सा माननीया विदेहराजपुत्री ‘पापेन’ पापाचारिणा ‘दशाननेन’ दशशैबेण ‘प्रसङ्गा बलात् तपोवनात् अपनीयते’ झियते । [ का इव ? ] सिद्धिः इव तपस्यायाः फलमिव । यथा केनचिज्जनेन अर्जितम् तपस्याफलम् तस्कर-वृत्तिना अपरेण बलात् अपङ्गियते तद्वत् रामेण स्व-वीर्येण अर्जिता इयं सीता बलवत् तस्करेण रावणेन नीयते । उभयव बंशस्थम् वृत्तम् ;

### Notes

1. विचेष्टमाना—वि + चेष्ट् + शानच् कर्त्तरि ; fem.
2. भुजङ्गमाङ्गना—भुजं कुटिलं गच्छति इति भुज + गम् + खच् ; तस्य अङ्गना इतत् । The outrage of Ravana on Sita made her struggle in this attitude in an angry mood like an angry serpent.
3. विधूयमाना—वि + धू + शानच् कर्मणि ।
4. पुष्पिता—पुष्प + इतच् जातार्थः ; fem. This उपमा shows that like a fully blooming flower, delicate and weak Sita was helpless before terrible Ravana.
5. पापेन—पाप + अच् अर्थ आदित्वात् । Qual. दशाननेन ।
6. प्रसङ्गा—अव्ययनीतत् । Comp. “प्रसङ्गं सिंहः किल तां चक्रे”

7. सिद्धिः—सिध् + क्तिन् । This comparison with सिद्धि shows her purity and implies downfall and death of the stealer thereof.

8. तपोवनात्—अपादाने ५मी ।

9. अपनीयते—अप + नी + लट्, ते कर्मणि ।

उभौ—परित्रायताम् परित्रायताम् भवन्तः । = (व्याख्यातं प्रागेव)

प्रथमः—(ऊह्य मवलोक्य) अये वचनसमकाल एव दशरथस्य आनृष्यं कर्तुम् “मयि स्थिते क्व यास्यसौ”ति रावणमाह्वय अन्तरौक्षमुत्पतितो जटायुः ।

द्वितीयः—एष रोषात् उहृत्तनयनः रावणः ।

प्रथमः—एष रावणः ।

द्वितीयः—एष जटायुः ।

उभौ—हन्तै तदन्तरीक्षे प्रवृत्तं युद्धम् ।

प्रथमः—काश्यप ! काश्यप ! पश्य क्रव्यादोश्चरस्य सामर्थ्यम् ।

Eng. —First ( looking upwards ) Ho ! No sooner did we utter “Save her” than Jatayu has been up in the sky—having challenged Ravan—saying “where do you fly (away)” as long as I am here ( I am alive ), in order to pay off his debt to Dasarath.

Second. Oh ! Ravan, too, has stood by—with his eyes rolling in anger.

First.—Here is Ravan.

Second.—Here is Jatayu.

Both.—Alas ! an aerial fight has commenced.

First.—Kasyapa ! Kasyapa ! just behold the prowess of the vulture-chief,

Tika.—‘वचनसमकाली एव’—वयम् यावत् खलु “भवद्भिः सीता परिवायताम्” इति वचनसुच्चारितवन्तस्तावदेव । ‘दशरथस्य आनृण्यं कर्त्तुम्’ दशरथाय धारितं जटायुषः यत्क्षणं तस्य परिशीधनाय । दशरथस्तु जटायुषः मित्रमासीत्—तेन हि स राजा जटायुषः विविधम् उपकारम् कृतवान् । अघुना तेषाम् उपकाराणाम् प्रतिदान-विषये तस्य पुत्रवधूम् रावणकवलात् मोचयितुम् इत्यर्थः । ‘आह्वय’—समरार्थम् आह्वानम् कृत्वा ‘उत्पतितः’ उल्लिखितः । ‘उद्धृतनयनः’ विघूर्णितनेत्रः । ‘अन्तरिक्षे आकाशे क्रव्यादीश्वरस्य’ क्रव्यादाः गृध्राः ‘तेषाम् ईश्वरस्य’ प्रभोः जटायुषः इत्यर्थः ।

1. वचनसमकाली एव—कालाधिकरणे ७मी । वचनेन समः इति इतत् ; तादृशः कालः इति कर्मधा । तस्मिन् ।

2. आनृण्यम्—अविद्यमानम् ऋणमस्य इति अनृणः । बहु— । तस्य भावः इति व्यञ्ज्यप्रत्ययः = आनृण्यम् state of indebtedness.

3. मयि—भावे ७मी ।

4. रोषात्—हेतौ ५मी । Or—रोषम् आश्रित्य इति ल्यब्लोपे ५मी ।

5. उद्धृतनयनः—adj. to रावणः । उद् + हत + क्त = उद्धृत्तः, विघूर्णितः ; तादृशे नयने यस्य स इति बहुव्रीहिः ।

6. क्रव्यादीश्वरस्य—सम्बन्धे ६ष्टी । क्रव्यं आमनासम् असीति क्रव्य + अद् + विट् = क्रव्यात् । मांसभोजी गृध्रः । तेषाम् ईश्वरः—इति इतत् । तस्य । Refers to Jatayu. Here विट् after अद् comes by the rule “क्रव्येच” । The form क्रव्याद् as found elsewhere is derived irregularly with अण् । Thus पक्ष्मांस वा आमनांस + अद् + अण् = क्रव्य + अद् अण् ( प्रघोदरादित्वात् ) ।

पक्षाभ्यां परिभूय वीर्यप्रविषयं हन्धं प्रतिवृण्वते

तुण्डाभ्यां सुनिष्टुष्टतौच्छामचलः संवेष्टनं चेष्टते ।

तौच्छैरायसकण्टकैरिव नखैर्भीमान्तरं वक्षसो

वज्राग्रैरिव दार्यप्रमाणविषमाच्छैलाच्छिला पाटयते ॥३॥

Prose.—अचलः ( स्थिरोजटायुः ) पक्षाभ्याम् वीर्यविषयं परिभूय इन्द्रं प्रति-  
व्यूहते । तुण्डाभ्याम् सुनिष्ठतौष्णं संवेष्टनं चेष्टते । आयसकण्टकेरिव तौष्णैः  
नखैः वचसः भीमान्तरं वज्रायैः दार्यमाणविषमात् शैलात् शिखेव पाठयते ।

Eng.—Having warded off the things for valour ( i. e. the  
weapons or missiles ) or the object of valour ( Ravana )  
with his two wings, he ( Jatayu ) has taken very firm stand  
against his opponent (or prefers fight against his enemy). He  
tries to encircle his enemy by fiercely tearing him with his  
beaks and again he is cutting out the flesh ( and the like )  
from the terrible breast ( of Ravan ) with his nails sharp as  
iron-nails, just like a slab of stone that is being uprooted  
from a hill, appearing terrible on account of its being torn  
by the end of the thunderbolt

Tika—‘अचलः’ अटलः युद्धे शत्रुणा अविकम्पाः इत्यर्थः ‘एष जटायुः  
पक्षाभ्याम् पक्षद्वयेन ( करणे श्वा ) वीर्यं विषयम् वीर्यं स्व शक्तेः विषयम्, वस्तूनि  
अस्त्रादीनि परिभूय परावर्त्य अभिभूय इति यावत् इन्द्रम् प्रतिदन्दिनं प्रति [ प्रतियोगे  
श्वा ] व्यूहते व्यूहमारभ्य तिष्ठति [ यद्वा अयम्प अर्थः स्थात्—जटायुः वीर्य-  
विषयम् शक्तिप्रदर्शनचैवभूतम् रावणम् परिभूय तिरस्कृत्य ( अधूना ) इन्द्रं इन्द्रयुद्धं  
प्रतिव्यूहने आरब्धम् प्रवर्तते ] । ‘तुण्डाभ्याम् चञ्चूभ्याम् सुनिष्ठतौष्णं’ सु सुष्ठु  
निष्ठम् घर्षणसनाद्यं तथा तौष्णं तीव्रम् ‘संवेष्टनम् रावणस्य परिवेष्टनम् चेष्टने’  
प्रारभते खचचूपुटेन रावणम् निपुणतरम् तथा कठोरम् घर्षयित्वा तम् परिवेष्टयितुम्  
यतते इति भावः । ‘आयसकण्टकैः’ लोहनिर्मितकण्टकैरिव तौष्णैः नखैः ‘वचसः’  
रावणस्य वचःस्थलात् ‘भीमान्तरम्’ भीमं भयानकम् विशालम् इति यावत् आन्तरम्  
अन्तरे भवम् इति आन्तरम् वचसः अमान्तरे स्थितम् मांसखण्डं तथा अन्नादिकं—  
‘वज्रायैः’ वज्रस्य अयभागैः ‘दार्यमाणविषमात्’ दार्यमाणाः विदार्यमाणाः भिद्यमानः  
इति यावत् अतएव विषमं भयावहः उन्नतावनतो यः शैलः पर्वतः तस्मात् ‘शैलात्  
शिला इव प्रस्तरखण्डमिव पाठयते’ उत्पाठयते उत्तोल्यते इति यावत् । यथा विशालात्  
शैलात् शिलापट्टकं उत्पाठयते तथा सति स शैलः विषमोदृश्यते, एवम् रावणस्य

शैलसदृसात् विपुलात् वक्षसः सांसख्य्यादिकम् जटायुषा उत्पाठ्यते तथा च सति तद्वचःस्थलम् विषमम् प्रतिभाति इति भावः । शार्दूलविक्रीडितं वृत्तम् ।

1. अचलः—चलादन्यः इति नञ् तत्पुरुष समासः । Qual. जटायुः । It means स्थिर and धीर ।

2. वीर्यं विषयम्—वीर्यं स विषयः तमिति इतत् । It refers to the missiles used by Ravana, or to Ravana himself the object of valor.

3. परिभूय—परि + भू + लाप् । Its obj. is वीर्यविषयम् ।

4. प्रतिव्यूहति—प्रति + वि + ऊह + लट्ते । वा—प्रति is separate. See Tika. Here द्वन्द्व means another प्रतिद्वन्द्विन्, वा द्वन्द्वयुद्ध (dual fight)।

5. सुनिष्ठतौक्ष्णम्—adj. to संवेष्टनम् । निर् + ष्ट + क्त कर्मणि । सुष्टु निष्ठम् इति प्रादितत् ; तत् चादः तौक्ष्णं चेति कर्मधा ।

6. संवेष्टनम्—सम् + वेष्ट + लृट्भावे । Obj. of वेष्टते ।

7. आयसकण्टकैः—आयसम् कण्टकम् तैरिति कर्मधा । अयसा लौहने निर्मितमिति अयस् + अण् = आयसम् । Thus we see Jatayu uses his नख चक्षुः and पक्ष all three to defeat his enemy Ravana.

8. भीमान्तरम्—भीसम् आन्तरम् इति कर्मधा । अन्तरं भवम् इति अन्तर् + अण् = आन्तरम् ।

9. दार्यमाणविषमात्—दार्यमाणः तथा विषमः इति कर्मधा । दृ + णिच् + कर्मणि शानच् । Qual. शैलात् ।

10. पाठ्यते—पठ् + णिच् + कर्मणि लट्ते ।

द्वितीयः—हन्त ! संक्रुद्धेन रावणेन असिना कव्यादीश्वरः स दक्षिणांसदेशे हतः ।

उभौ—हा धिक् । पतितोऽत्रभवान् जटायुः ।

Eng.—First.—Alas ! alas ! the vulture-chief has been struck in the right shoulder with a sword by Ravan.

Second.—Alas ! alas ! the venerable Jatayu has fallen.

Tika.—‘संकूङ्गेन’ सत्यक् कष्टेन, ‘दक्षिणसदेशे’ दक्षिणक्षेत्रे ॥ ‘पतितः’

समरे पतितः, यदा भूमौ पतितः ।

प्रथमः—भो कष्टम् ! एष खलु तत्रभवान् जटायुः—

कृत्वा स्ववीर्यसदृशं परमं प्रयत्नम्

क्रीडामयूरमिव शत्रुमचिन्तयित्वा

दीप्तं निशाचरपतेरवधूय तेजो

नागेन्द्रभग्नवनवृक्ष इव अवसन्नः ॥४॥

Prose.—( एष जटायुः ) शत्रुम् क्रीडामयूरमिव अचिन्तयित्वा ( अविगणय्य ) स्ववीर्यसदृशम् परम् प्रयत्नं कृत्वा निशाचरपतेः दीप्तम् तेजः अवधूय नागेन्द्र-भग्नवनवृक्ष इव अवसन्नः ।

Eng.—Without caring a little for his enemy ( without considering his enemy a little ) as if it was a toy-peacock, and having exerted to the utmost in proportion to his own strength, the venerable Jatayu has succumbed after having challenged ( subdued ) the glowing prowess of the chief of night-rovers, just like a forest-tree broken by a huge elephant.

Tika.—‘एष खलु तत्रभवान्’ मानार्हः जटायुः ‘शत्रुम्’ रिपुम् रावणम् ‘क्रीडामयूरमिव’ क्रीडार्थः यः मयूरः ‘तमिव अचिन्तयित्वा’ अविगणय्य । क्रीडनक-भूतं मयूरम् यथा लोकः भयावहं न गणयति तद्वत् रावणम् तुच्छम् मत्वा इति भावः । ‘स्ववीर्यसदृशम्’ स्वस्य यत् वीर्यं बलम् तस्य सदृशम् अनुरूपम् परमम् महान्तम् ‘प्रयत्नं’ सीतायाः मोचनाय चेष्टां कृत्वा ‘निशाचरपतेः’ रात्रिचरनाथस्य ‘दीप्तम्’ समुज्ज्वलम् तेजः अवधूय ( अधुना ) ‘नागेन्द्रभग्नवनवृक्षः’ इव गजेन्द्रेण चूर्णीकृतः वनस्थितः तरुनिव अवसन्नः अवसादम् प्राप्तः अवसादम् गत्वा धरातले निपतितः इति भावः । वसन्ततिलका इत्थम् ॥

1. क्रीडामयूरम्—अचिन्तयित्वा इत्यस्य उपमानकर्म ; क्रीडार्थः मयूरः इति शाकपाथिवादि ।

2. स्ववीर्यसदृशम्—स्वं वीर्यं कर्मधा । तेन सदृशम् इति इतत् ।
3. निशाचरतेः—निशाचां चरतीति निशाचरः ( चरेष्टप्रत्ययः ) ।
4. नागेन्द्रभग्नवनहृत्—उपमान कर्त्ता of अवसन्नः । नागानामिन्द्रः इति इतत् ; तेन भग्नः इति इतत् ; तादृशः वनहृत् इति कर्मधा । वनस्य हृत् इति इतत् । उपमानं of एष जटायुः ॥ Note that both जटायुस् and जटायु are correct.

5. अवसन्नः—अव + सद् + क्त कर्त्तरि । सीदति etc.

उभौ—स्वर्गोऽप्यमस्तु ।

प्रथमः—काशप ! आगमयताम् । इदं वृत्तान्तम् तत्रभवते राघवाय निवेदयिष्यावः ।

द्वितीयः—वाँदम् । प्रथमः कल्पः । ( निष्क्रान्ती ) ।

विष्कम्भकः ।

Eng.—Both.—May he attain heaven.

First. Come along Kasyap ! let us inform venerable Raghava of this incident.

Second.—Yes ; this is the first thing to be done. (Exit).

Tika.—अयम् 'स्वर्गः' स्वर्गाहः स्वर्गामी 'अस्तु' भवतु । प्रथमः सुख्यः कल्पः वावस्था, इदम् खलु प्रथममेव आवाभ्याम् कर्त्तव्यम् ।

1. स्वर्गः—स्वर्गः प्रयोजनमयोग्यमस्य इति स्वर्गं + यत् by the varttika "स्वर्गादिभ्यो यत्" ।

2. राघवाय—क्रियायोगेसम्प्रदाने ऋथी । यद्वा सम्प्रदाने ऋथी । See ante.

3. निवेदयिष्यावः—नि + विद् + णिच् + लुट् + स्वावः ।

4. विष्कम्भकलक्षणं यथा—

“वृत्तवर्तिष्यमानानां कथांशानां निदर्शकः ।

संक्षिप्तार्थस्तु विष्कम्भ आदावलक्ष्यदर्शितः ॥”



N. B.—This is a युद्ध विष्कम्भक for both the characters here are of higher order. See Act. II also.

5. वाढम् । प्रथमः कल्पः—वाढम् is an अवयव implying assention here. This occurs both in Swapna IV and in Avimaraka. Sakuntala also has it. It means both (i) primary duty ( cp. "मुख्यः स्वात् प्रथमः कल्पः" ) and (ii) excellent proposal or idea ( अष्टायुक्ति ) ।

( ततः प्रविशति काञ्चुकोयः )

काञ्चुकोयः—कः इह भोः काञ्चनतोरणद्वारमशून्यं कुरुते ।

(प्रविशन्) प्रतिहारी—अयम् ! अहं विजया किं करीश्रदु  
[ आर्यम् ! अहं विजया । किं कियताम् ] । \*

काञ्चुकोयः—विजये निवेद्यताम् निवेद्यतां भरतकुमाराय—  
एष खलु रामदर्शनार्थं जनस्थानं प्रस्थितः प्रतिनिवृत्तस्तत्रभवान्  
सुमन्त्र इति ।

प्रतिहारी—अयम् अवि किदत्थो ताद सुमन्तो आश्रदो ।  
[ आर्यम् ! अपि कृतार्थस्तातसुमन्त्र आगतः ] ।

काञ्चुकोयः—भवति, न जाने ।

Eng. Chamberlain.—Oh ! Who stands now at (or who is in charge of) the golden main (outer) gate ?

Guard. (entering)—Here I am Vijaya, Sir ; what is to be done ?

Chamb.—Vijaya ! Relate (report) it please to Prince Bharat—that venerable Sumantra who proceeded to Janasthan to interview Ram, has come back.

Portress.—Has he returned successful, sir ?

Chamb. Madam ! I am not aware of it.

1. काञ्चनतोरणहारम्—obj. to कुरुते ; तोरणमेव वा तोरणस्य डारम्, कर्मधा । काञ्चनघटितं ( खचितं ) तोरणहारमिति शाकपाथिर्वादितत् । Comp “काञ्चनरत्नतोरणहारम् अयूनां कुरु” in Swapna VI and “रैवतक, त्वमपि स्वनियोगम यूनं कुरु”—Sak. अयूनाम् is here pred. of तोरणहारम् । काञ्चुकीय asks who is the guard at this gate. Here Fem. प्रतिहारौ is used. प्रतीहारौ is also correct. Comp “प्रतीहारौ यस्या अस्तोति अर्थआद्यम् । ततः गौरादित्वात् ङोष् । डाःस्थिता इति मेदिनी” ।

2. भरतकुमाराय—भरतयासौ कुमारथेति कर्मधा । क्रियायोगे सम्प्रादाने षर्थौ । निवेद्यताम् निवेद्याताम् इति सम्भ्रमे त्वरायां वा विकृतिः ।

3. रामदर्शनार्थम्—रामस्य दर्शनमिति इतत् ; तच्चै इदम् इति नित्यसमासः ।

4. कृतार्थः—कृत साधितः अर्थः प्रयोजनम् उद्देश्यम् येन स कृतार्थः ; कृतकार्यार्थः बहु । Here कृतार्थता lies in getting रामदर्शन and bringing his information. This is our poet's creation.

हृदयस्थितशोकाग्निशोषिताननमागतम् ।

दृष्ट्वाकुलमासीन्मे सुमन्त्रमधुना मनः ॥५॥

Prose.—हृदयस्थितशोकाग्निशोषिताननमागतं सुमन्त्रं दृष्ट्वा अधुना मे मनः आकुलमासीत् ।

Eng.—The very sight of Sumatra with his face turned pale through the fire of grief lodged in his heart, has now perturbed my mind.

Tika.—हृदयस्थित इत्यादि—‘हृदये सुमन्त्रस्य अन्तःकरणे स्थितः’ चिरं पोषितः सः ‘शोकाग्निः’ रामनिर्वासनजन्यशोकरूपवह्नि—‘स्तेन शोषितं’ विद्युत्कम् ‘आननम् वदनं’ यस्य तादृशम् सुमन्त्र आगतं अयोध्याम् प्रत्यागतम् ‘दृष्ट्वा एव अधुना’ इदानीं ‘मे मनः आकुलम्’ व्याकुलं चञ्चलम् आसीत् [ तेनैवाहं वक्तुम् न शक्नामि स कृतार्थः सन् प्रतिनिवृत्तः उत न वा ] ।

1. हृदय इत्यादि—हृदये स्थितः इतिः सुप् सुपा ; तादृशः शोकः इति कर्मधा ।

स एव अग्निः इति कर्मधा । तेन शोधितम् इति इतत् ; तादृशम् आननं अस्य तमिति बहु ; adj. to सुमन्त्रम् । This indirectly says that Sumantra has come with a loaded heart still more perturbed i. e. he has come with an unhappy news.

प्रतिहारौ—अयम् ! एदं सुणिअ पय्याउलं विअ मे हिअअम् [ आर्यम् ! एतत् श्रुत्वा पर्याकुलम् इव मे हृदयम् ] ।

काञ्च कीयः—भवति किमिदानीं स्थिता । शीघ्रं हि निवेद्यताम् ।

प्रतिहारौ—अयम् ! इअं णिवेदेमि । (निष्क्रान्ता) [ आर्यम् ! इयं निवेदयामि ] [

काञ्च कीयः—( विलोक्य ) अये । अत्रभवान् भरतकुमारः सुमन्त्रागमनजनितकुतूहलहृदयश्चौरवल्कलवसनश्चित्रजटापुञ्जपिञ्जरितोत्तमाङ्ग इत एवाभिवर्त्तते । य एषः—

Eng.—(Female) portress—Noble sir ! I have been perturbed as it were to hear of this.

Chamberlain—Madam ! why are you yet standing here ? Report quickly. Portress.—Noble Sir ! Immediately, shall I report.—(Exit).

Ch.—(Having seen) Oh ! towards this side comes Prince Bharat with his heart seized with curiosity due to the returning of Sumantra, his attire consisting of rag and bark-clothing and his head being tinged with the colour of the matted lock.

Tika.—सुमन्त्रागमन इत्यादि—‘सुमन्त्रस्य आगमनम्’ दण्डकारण्यात् प्रत्यागमनं ‘तेन जनितम्’ उत्पन्नमित्यर्थम् ‘यत् कुतूहलम् श्रुत्सुखम् यव’ तादृशम् ‘हृदयम् यस्य स एतादृशः’ भरतः । ‘चौरवल्कलवसनः’—चौर काषायवन् वल्कलं वृक्षत्वक्—

ते एव वसन्ते वस्त्रं यस्य तादृशः भरतः । चित्र इत्यादि—चित्राः कृष्णपीतादिवर्णः—  
विचित्रिताः या जटाः तासां पुञ्जः राशिः तैः पिञ्जरितं विच्छुरितम् उत्तमाङ्गं मस्तकं  
यस्य तादृशः भरतः 'इतः' अस्यांदिशि 'एव अभिवर्त्तते' आगच्छति ।

1. सुमन्य इत्यादि—सुमन्यस्य आगमनम्—इतत् ; तेन जनितम् । इतत् ।  
जन् + णिच् + क्त ; तादृशम् कुतूहलं यत्र तदिति बहु । तादृशम् हृदयं यस्य स इति  
बहु ; adj. to भरतकुमारः । "रम्यवत्, समालोके लोलता स्यात् कुतूहलम्" ।

2. चौर वल्कलवसनः—adj. to भरतकुमारः । चौरं च वल्कलं च इति  
चौरवल्कले द्वन्द्वः ; ते एव वसन्ते सस्य स इति बहु । Out of his regard for  
Rama Bharata was also ever since Rama's वनवास, a चौरवासाः ।

3. चित्रजटापुञ्ज इत्यादि—चित्रा जटाः ; कर्मधा । तासां पुञ्जः इतत् ;  
तेन पिञ्जरितम्—इतत ; तादृशम् उत्तमाङ्गं यस्य स इति बहुव्रीहिः । उत्तमम् अङ्ग-  
मिति कर्मधा । Head is the उत्तमाङ्ग, for it is the most Vital  
part of the whole body. And want of care of head, Bharata's  
जटा became such.

4. अभिवर्त्तते—अभि + हत + लट् ते ।

(य एषः) प्रख्यातसद्गुणगणः प्रतिपक्षकाल-

स्तिग्मांशुवंशतिलकस्त्रिदशेन्द्रकल्पः ।

आज्ञावशादखिलभूपरिरक्षणस्थः

श्रीभानुदारकलभेभसमानयानः ॥६॥

Prose. प्रख्यातसद्गुणगणः प्रतिपक्षकालः तिग्मांशुवंशतिलकः त्रिदशेन्द्रकल्पः  
आज्ञावशात् अखिलभूपरिरक्षणस्थः श्रीभान् उदारकलभेभसमानमानः ( य एष,  
स भरतः इत एव अभिवर्त्तते इत्यन्वयः ) ।

Eng. (Bharata approaches)—Bharat who is said to be the  
resort of all noted virtues, veritable terror to his opponents,  
and the pride (ornament) of the race of sun—he is himself

like the lord of the gods, engaged in the protection of the entire world by appointment (by his brother's order), promising (prosperous), and whose movements are like those of a young huge elephant.

Tika. कौटुशः भरतः इति विवक्ष्यति—‘प्रख्यातसद्गुणगणः’ शोभनगुणशाली ‘प्रख्याताः’ लोकेषु विश्रुताः ‘अतः शोभनाः’ गुणगणाः ‘उत्कर्षराजयः यस्य तादृशः, इत्यर्थः ; ‘प्रतिपक्षकालः’—प्रतिपक्षाणां शत्रूणां सम्बन्धे कालः शमनसदृशः ; स्वबोध्यै ररिपुविनाशनः इत्यर्थः । ‘तिष्मांशुवंशतिलकः’ तिष्मांशोः रवेः यः वंशः कुलं तस्य तिलकः ललाटभूषण-स्वरूपः शिरीभूषणभूतः इति भावः । ‘विदशेन्द्रकल्पः’ विदशानां देवानां य इन्द्रः अधिपतिः पुरन्दरः प्रायेण तस्य सदृशः [ ईषदूनार्थं कल्पप्रत्ययः ] । आज्ञावशात् सातुर्निर्देशेन ‘अखिलभूपरिरक्षणस्यः’ निखिलायाः धरायाः परिरक्षणे प्रतिपालने व्यापृतः ; ‘श्रीमान्’ सम्पत्तिमान् ; ‘उदारकलमेभसमानयानः’ उदारः विशालः यः कलमः हस्तिशावक स एव इभः गजः—विशालतरुणगजः इत्यर्थः ; यहा-कलमः दुर्दान्तः य इभः गजः, तेन समानयानः तुल्यगतिः, तादृशः भरतः । वसन्ततिलकं वृत्तम् ।

1. प्रख्यातसद्गुणगणः—सन्तः गुणाः इति कर्मधा ; तेषांगणाः इति इतत् ; प्र + ख्या + क्त कर्मणि । प्रख्याताः सद्गुणगणाः यस्य स इति बहु । Comp. “गुणगणानां नणिः”—Bhavabhuti.

2. प्रतिपक्षकालः—प्रतिगतः पक्षम् इति प्रादितत् ; प्रतिपक्षाणां विपक्षाणां कालः ( यमसदृशः ) इति इतत् ।

3. तिष्मांशुवंशतिलकः—तिष्माः अंशवः यस्य स इति बहु ; तस्य वंशः इतत् ; तस्य तिलकः ( तिलकभूतः ) इतत् ।

4. विदशेन्द्रकल्पः—विदशः दशाः येषां ते विदशाः इति बहु ; तेषाम् इन्द्रः इतत् ; प्रायेण विदशेन्द्रसदृशः इति ईषदूनार्थं कल्पप्रत्ययः । All these are pred to यः ।

5. आज्ञावशात्—आज्ञायाः वशः इति इतत् ; तमाश्रित्य इतिलाव् लोपे प्रसौ । or हेतौ प्रसौ । आ + ज्ञा + अङ् भावे (fem. आ) = आज्ञा ।

6. अखिलभूपरिरक्षणस्थः—खिलात् अग्न्या इति अखिला । नजतत् ; अखिला भूः इति कर्मधा ; तस्याः परिरक्षणं इति इतत् ; तवतिष्ठति इति—स्या + क प्रत्ययः कर्त्तरि ।

8. उदारकलभभिसमानयानः—उदारः महान् विशालः यः कलभः = विशद्वयस्कः करिशावकः इति कर्मधा । Comp “पञ्चवर्षो गजोवास्तुः पीतस्तु दशवर्षकः विशद्वयस्तु कलभो विंशतिवर्षकः” । स एव इभः गजः इति कर्मधा । यदा कलभः दुर्दान्तः इभः इति कर्मधा । तेन समानः इति इतत् । तादृशी गतिर्यस्य स इति बहु । All these epithets show his internal merits and external powers and prosperity so as to root out the enemies. Thus it is said—Bharata and his brothers will come out victorious in their fights.

( ततः प्रविशति भरतः प्रतिहारी च )

भरतः—विजये ! एवमुपगतस्तत्रभवान् सुमन्त्रः ।

गत्वा तु पूर्वमयमार्यनिरीक्षणार्थं

लब्धप्रसादशपथे मयि सन्निवृत्ते ।

दृष्ट्वा किमागत इहात्रभवान् सुमन्त्रो

रामं प्रजानयनबुद्धिमनोभिरामम् ॥७॥

Prose. पूर्वं तु आर्यनिरीक्षणार्थं गत्वा लब्धप्रसादशपथे मयिसन्निवृत्ते ( सति ) किम् अयमत्रभवान् सुमन्त्रः प्रजानयनबुद्धिमनोभिरामं दृष्ट्वा इह आगतः ।

Eng. (Then enter Bharat and the portress). Bharat-Vijaya ! then the venerable Sumantra has come back ! Is it that the noble sumantra has come back here, having seen Ram—the gladdener of (or who is pleasing or agreeable to) the eyes, minds and the hearts of our subjects, after my own return with favour and promise when I formerly went to have an interview with my venerable brother.

Tika. 'पूर्व' पुरा तु 'आर्य' निरीक्षणार्थं 'रामचन्द्रस्य दर्शनार्थं' 'गत्वा' दण्डकारण्यम्, 'लब्धप्रसादशपथे' लब्धः प्राप्तः प्रसादः रामचन्द्रस्य पादुकारूपः अनुग्रहः तथा शपथः "चतुर्दशवत्सरावसाने प्रत्यावृत्त्या अहम् पुनरपि राज्यं गृहीष्यामीति "प्रतिज्ञा येन तादृशे 'मयि सन्निवृत्ते' अयोध्यां प्रत्यागते सति 'अवभवान् माननीयः' सुमन्तः 'प्रजानयनबुद्धिमनोभिराम' प्रजानां नयनानां नेत्राणाम् बुद्धीनां मनसां तथा हृदयानाम् अभिरामम् आनन्दवर्द्धनम् रामम् इति भावः दृष्ट्वा इह आगतः अयोध्यां प्रतिनिवृत्तः किम् ? इति प्रश्नः ॥

1. आर्यनिरीक्षणार्थम्—आर्यस्य निरीक्षणम् इति इतत् ; तस्मै इदम् इति नित्य समासः of the ४र्थीतत् class by "अर्थेन नित्यसमासः विशेष्यलिङ्गता च वक्तव्या" । तत् यथा तथेतिक्रिया विशेषणमेतत् ।

2. लब्धप्रसादशपथे—प्रसादश्च शपथश्च इति द्वन्द्वसमासः । लब्धप्रसाद-शपथौ येन तस्मिन्निति बहु ; adj. to मयि । प्रसाद was the gift of पादुका by Rama to Bharata, and शपथ was the solemn promise on Rama's part to take back राज्य after return from वनवास after 14 years.

4. प्रजानयनबुद्धि मनोभिरामम्—adj. to रामम् understood ; नयनं च बुद्धिश्च मनश्च इति नयनबुद्धिमनोसि इतरतर द्वन्द्वः । प्रजानां नयनबुद्धिमनोसि इति इतत् ; तेषां अभिरामम् तमिति इतत् । अभिरामानि येन इति अभिरामः । Rama was gladdener of all both by his merits and appearances. So he was both नयनाभिराम and मनोभिराम । Mr. Shastri here says "बुद्धिमनोभिरामोपादानं यद्वत्स्नरणावस्थामिदं विवक्ष्यताम्" ।

कांसुकीयः—(उपगम्य) जयतु कुमारः ।

भरतः—अथ कस्मिन् प्रदेशे वर्तते तत्रभवान् सुमन्तः ।

कांसुकीयः—असौ काञ्चनतोरणहारे ।

भरतः—तेन हि शोधं प्रवेश्यताम् ।

कांसुकीय—यदाज्ञापयति कुमारः । ( निष्क्रान्तौ )

Eng. Chamberlain—(Having approached) Let the Prince prosper (or May Victory attend the prince).

Bharat—Now, where stands the noble Sumantra.

Chamberlain—He is waiting at the gold arched gate.

Bharat—Then, please, have him quick admission.

Chamberlain.—As the Prince Commands. (Exit of Both काचकीय and प्रतीहारी ) ।

( ततः प्रविशति सुमन्त्रः प्रतिहारी च )

सुमन्त्रः—(सशोकम्) कष्टं भोः कष्टम् !

नरपतिनिधनं मयानुभूतम् नृपतिसुतव्यसनं मयैव दृष्टम् ।

श्रुत इह स च मैथिलीप्रणाशो गुण इव बह्वपराद्धमायुषा मे ॥८॥

Prose.—मया इह नरपतिनिधनमनुभूतम् ; मयैव नृपतिसुतव्यसनं ( रामचन्द्रस्यविपत् ) दृष्टम् । इह च स मैथिलीप्रणाशः श्रुतश्च । मे आयुषा गुणे ( दीर्घत्वगुणविषये ) बह्वपराद्धमिव ।

Eng.—(Then enter Sumantra and the portress.)

Sumantra. (with grief) Alas ! I have witnessed here the passing away of His Majesty ; I have perceived the calamity of the princes. I have now heard the abduction of Maithili ; (and hence) meseems that my longevity has been thus proved to be highly guilty (the span of my life has been highly guilty for its longevity).

Tika—‘मया’ सुमन्त्रेण ‘इह संसारे’ ‘नरपतिनिधनं’ महाराजस्य दशरथस्य मरणम् ‘अनुभूतं’ प्रत्यक्षीकृतम् ; ‘मयैव नृपतिसुतव्यसनं’ रामचन्द्रस्य व्यसनं राज्यभ्रंशरूपा विपत् ‘दृष्टम्’ । एकस्यराजः मृतः तथा अपरस्य युवराजस्य राज्यभ्रंशः समैव जीवद्दशायां संघटितः इति भावः । एवं च ‘इह स’ विद्वृतः मैथिलीप्रणाशः ‘मैथिल्याः सीतायाः प्रणाशः रावण-कृतमपहरणम्’ ‘श्रुतश्च’ लोकसुखात् आकर्णितः । [ ननु जीवन् पुनः भद्रशतानि पश्येत् इति दीर्घजीवनं लोके काम्यते, परं आपतितान्



एतां दुःखपरम्पराम् विविच्य अहं मन्ये यत्—] 'आयुषा परमायुषा मे' सम 'गुणे' अस्य आयुषः सुदीर्घत्वरूपे गुणे 'बहु' विविध-प्रकारम्—भृशं वा यथा स्यात्तथा 'अपराद्धम्' कृतापराधम् सापराधम् इति यावत् 'इव' इत्यहमुत्प्रेक्षे । यत् अहम् एतत् सर्वम् अनौष्ठितम् आलोकितवान्—तत्र सम आयुषः दीर्घत्वमेव नितराम् दोषभाक्—इति मे मतिरित्यर्थः । पुष्पितायावृत्तम् ॥

1. नृपतिसुतव्यसनं नृणां पतिः इतत् ; तस्यसुतः ( रामः ) इतत् । तस्य व्यसनं—इतत् ।

2. मैथिलीप्रणाशः—मैथिल्याः प्रणाशः इति इतत् । प्र + नश् + घञ् = प्रणाशः । The न of नश् is changed to ण after the preposition प्र provided the श does not change into ष ; thus प्रणाश but प्रनष्टः । compare the rule "नशेः घान्तस्य" ।

3. आयुषा—अनुक्ते कर्त्तरि तृतीया । अनुक्तकर्त्ता of अपराद्धम् ।

4. Remak—The stage-direction should be here "सशोकम् आत्मगतम्" and not only सशोकम्, as seen in all texts, for his speech was intended not to be heard by any one. He himself soliloquises this. This speech is आत्मगत, is also implied from "प्रतिहारौ—सुमन्त्रमुद्दिश्य" (next para) । प्रतिहारी finds Sumantra muttering something within himself, so to draw his attention she says refering to him only.

प्रतिहारौ—(सुमन्त्रम् उद्दिश्य) एदु एदु अयेग । एसो भट्टा । उपसर्पतु अयगो । । एतु एतु आर्य्यः । एष भर्त्ता । उपसर्पतु आर्य्यः ]

सुमन्त्रः—(उपसृत्य) जयतु कुमारः ।

भरतः—तात ! अपि दृष्टस्त्वयालोकाविष्कृतपितृस्नेहः । अपि दृष्टं द्विधाभूतमरुन्धतीचारित्र्यम् । अपि दृष्टं त्वया निष्कारणावहितवनवासं सोभ्रात्र्यम् ।

Eng. Portress.—(Having addressed sumantra) come along ! Sir, Here is His Majesty. Approach Sir !

Sumantra—(Having approached) May the Prince Prosper.

Bharat.—Noble Sir ! have you seen him—who has set a wonderful example of filial piety in this world ? Have you beheld her in whom rests the half of the conjugal devotion of Arundhuti ? And have you surveyed him (Lakm) the very emblem of fraternal affection and who chose banishment for nothing (for brother's sake).

Tika 'लोकाविष्कृतपितृस्नेहः' लोके संसारे आविष्कृतः प्रकाशितः पितृस्नेहः पितृवात्सल्यं पितृभक्तिः येन तदृशः रामचन्द्रः । यः जगति अत्यद्भुतं पितृस्नेहस्य दृष्टान्तम् प्रदर्शितवान् । द्विधा इत्यादि—'द्विधामृतं' द्विभावेन अवस्थितम् 'अरुन्धतीचारित्र्यम्' पातिव्रत्यम् । आदौ अरुन्धतीचारित्र्यम् इति नाम्ना प्रसिद्धं पातिव्रत्यम् अरुन्धत्यामिवासीत् । अधुना तत् द्विधा विभक्तम् ; एकः भागः अरुन्धत्याम् वर्त्तते अपरस्य सीतायाम् । अतएव अनेन शब्देन पातिव्रत्यगुणशालिनी सीता एव लक्षिता । (Here abstract for the concrete) । 'निष्कारणवहितवनवास' निष्कारणम् पितृनिर्देशादिरूपकारणग्रन्थं यथातथा अवहितः गृहीतः कृताभिनिवेशः वनवासः निर्वासनं यत् तादृशम् सौभाग्यं भावप्रेम किं लया दृष्टम् विग्रहवन्तं तम् भावस्नेहम् त्वं दृष्टवान् ? यः भावस्नेहः कारणं विनाऽपि वनवासे अभिनिविष्टः । अनेन एतादृशस्य भावस्नेहस्य आस्पदं लक्षणः लक्षितः । (Here, too, we have abstract for the concrete).

1. लोकाविष्कृतपितृस्नेहः—लोके आविष्कृतः इति सहस्रुपा । पितरि स्नेहः इति सहस्रुपा । लोकाविष्कृतः ( संसारे प्रदर्शितः ) पितृस्नेहः येन स । इति बहु ; adj. used here as a noun. This refers to Rama.

2. द्विधामृतम्—द्वि + धाच् प्रकारे । अद्विधा द्विधामृतम् इति द्विधामृतम् तत्पुरुष by the rule "अण्णादयः कृतादिभिः" (taking अण्णादि as आकृतिगण) । See under शरीरभूता नी शकुन्तला in Sak VI.

3. अरुन्धतीचारिवम्—अरुन्धत्याः चारिवम् इति इतत् । चरिवमेव चारिवम् । प्रजादित्वात् स्वार्थे अण् । This refers to Sita. Arundhati, the model of पातिव्रत्य has divided herself in two ways (i) her ownself and (ii) Sita's self. So विधाभूत अरुन्धतीचारिव is here Sita's own self.

4. निष्कारणावहितवनवासम्—adj to सौभाग्यम् । निरक्तं कारणं यस्मात् तन्निष्कारणं । बहु by “प्रादिभ्यो धातुञ्जस्य” । निष्कारणं यथा-तथा अवहितः ( गृहीतः ) इति सहसुपा । अव + धा + क्त = अवहित् । It has the unusual sense of गृहीत (accepted) here. निष्कारणावहितः वनवासः यस्मिन् तत् इति बहु ।

5. सौभाग्यम्—शीभनः भाता इति सुभाता प्रादितत् ; तस्य भावः इत्यर्थे अण् प्रत्ययः ( युवादित्वात् अण् ) । This refers to लक्ष्मण, for he volunteered वनवास out of fraternal affection and no self-interest.

(सुमन्त्रः सचिन्तस्तिष्ठति) .

प्रतिहारी—भट्टिदारश्च खलु अयम् पुच्छति । [भर्तृदारकः खलु आर्यम् पृच्छति] ।

सुमन्त्र—भवति किं माम् ।

भरतः—(स्वगतं) अतिमहान् खलु आयासः । सन्तापात् भ्रष्टहृदयः । (प्रकाशम्) अपि मार्गात् प्रतिनिवृत्तस्तत्र भवान् ?

सुमन्त्रः—कुमार ! त्वन्नियोगात् रामदर्शनार्थं जनस्थानं प्रस्थितः कथमहमन्तरा प्रतिनिवर्तिषे ।

Eng. (Sumantra remains engrossed in thought).

Portress.—The prince asks yourself, noble sir !

Sumantra.—Madam ! he asks me ?

Bharat. (To himself) Extremely high is his fatigue.

His heart has grown void through grief ; (aloud) well ! have you come back from your way, Sir ?

Sumantra.—Prince ! I started for Janasthan to visit Ramchandra by your order ; how can I return from the half-way ?

Tika. 'आवासः' खेदः । 'खन्तापात्' दुःखात् हतोः । 'भट्टहृदयः' शून्यचेताः । 'त्वन्नियोगात्' भवतः आदिशात् । 'अन्तरा' मध्ये ( अव्ययमेतत् ) मार्गमध्यात् । 'प्रतिनिवर्त्तिष्ये' प्रत्यावृत्तो भवामि । [Alt. form = प्रतिवर्त्स्यामि] ।

1. त्वन्नियोगात्—तवनियोगस्तस्यादिति हतत् । हतोः प्रसी । वा लापलोपे प्रसी ।

2. प्रतिनिवर्त्तिष्ये—प्रति + नि + इत् + लृट्स्वे । ( future tense ) ।

3. Remark—Here the stage-direction is faulty, we should have “प्रतिहारो—अथ किम् । ( निष्क्रान्ता )” after Sumantra's speech “भवति, किं माम्”, for this प्रतिहारो is seen to enter again later on, comp ‘( प्रविश्य ) प्रतिहारो—जं दु भट्टिदारभ्यो । विजया खुअह’ । This is not possible until the प्रतिहारो retires or goes out of the stage. But curiously enough all printed editions do not give any criticism on this fault.

भरतः—किन्नु खलु क्रोधेन वा लज्जया वा आत्मानं न दर्शयन्ति ।

Eng. Bh.—Is it that they did not grant you an interview through anger or shame ?

Tika. 'किन्नु खलु' किमिदं भवेत् ( इति वितर्कगर्भोपपन्नः ) यत् 'क्रोधेन' राज्यच्युतिजनितेन क्रोधेन लज्जया सीताहरणादिजनितलज्जया । “दर्शयन्ति”—अतीत-सामीप्ये लट् । न तुभ्यम् आत्मानम् प्रदर्शितवान् रामादयः इत्यर्थः [ यद्वा—गौरवे बहुवचनम् ] ।

1. क्रोधेन, लज्जया = हेतौ द्वितीया ।

सुमन्त्रः—कुमार !

कुतः क्रोधो विनीतानां लज्जा वा कृतचेतसाम् ।

मया दृष्टं तु तच्छून्यं तैर्विहीनं तपोवनम् ॥८॥

Prose.—विनीतानां क्रोधः कुतः ? कृतचेतसां वा लज्जा ( कुतः ? ) मया तैर्विहीनं ( अतएव ) शून्यं तपोवनं दृष्टम् ।

Eng. Wherefrom is the anger of the self-restrained persons ? And wherefrom is the shame of those cultured minds ? ( or who have got their minds cultured ? ). I have visited the penance-grove that lay void without them ?

Tika.—‘विनीतानां’ संयतानां ‘कुतः’ कस्मात् कारणात् ‘क्रोधः भवेत्’ ? ‘कृतचेतसां’ शास्त्रादिपठनेन सार्जितमनसां व्यवस्थितप्रज्ञानां जनानां वा लज्जा कुतो भवेत् ? [ अतः क्रोधस्य लज्जाया वा प्रसङ्गोऽपि अत्र नास्ति । तर्हि किम् ? ] ‘मया तु तैः रामादिभिर्विहीनं रहितम् ( अतएव ) ‘शून्यं तपोवनं दृष्टम्’ ।

1. कृतचेतसां—कृतं शिवितं सार्जितं चेतः येषां तेषामिति बहु । Those of cultured intellect have no लज्जा for this. Compare “लज्जा घृणा भय तन् धाकिते नय”—in Beng.

भरतः—अथ क्व गता इति श्रुताः ?

सुमन्त्रः—अस्ति किल किष्किन्ध्यानाम वनौकसां निवासः ।

तत्र गताः इति श्रुताः ।

Eng. Bharat—Then, where are they heard to have gone ?

Sumantra.—A land of the foresters—known by the name Kiskindhya is said to exist and they are reported to have gone there.

Tika.—‘इति श्रुताः’—ते गता इति ( ते ) किं श्रुताः भवता इत्येवंरूपोऽन्वयः । किल=इति श्रूयते ( ऐतिह्ये अव्ययमृतम् ) । वनौकसां वनवासिनां कपीनामित्यर्थः । तथाचामरः “मकं टः वानरोवनौकाः” । ‘निवासः’ बासभूमिः ।

1. श्रुताः—agreeing with ते understood. श्रु + क्त कर्मणि ।

2. वनौकसाम्—वनम् औकः येषां तेषामिति बहु ; औकस् = स्थानम् । This refers to monkeys here. See Tika.

भरतः—हन्त ! अविज्ञातपुरुषविशेषाः खलु वानराः ।  
दुःखिताः प्रतिवसन्ति ।

सुमन्त्रः—कुमार ! तिर्यग् योनयोऽप्युपकृतमवगच्छन्ति ।

भरतः—तात, कथमिव ।

Eng. Bharat.—Alas ! the monkeys do not understand the distinction of persons. ( The monkeys do not know the distinguished persons ). They live in misery.

Sumantra.—Prince ! Even the lower creature ( creature of lower order ) can appreciate services rendered unto them.

Bharat.—Noble sir ! how so ?

1. अविज्ञात-पुरुष-विशेषाः—adj. to वानराः । न विज्ञातइति नञ्त्तत् ; पुरुषाणां विशेषाः इति ह्यतन् ; अविज्ञाताःपुरुष-विशेषाः दैर्घ्ये इति बहु ।

2. तिर्यग् योनयः—तिरश्चाः योनयः येषां ते इति बहु । उपकृतमवगच्छन्ति—Here by this the poet prefers to us the introduction of Rama's and Sugriva's friendship and the incident of Sita's abduction.

सुमन्त्रः—सूग्रीवो भ्रंशितो राज्याद् भ्रात्रा ज्येष्ठेन वालिना ।

हृतदारो वसञ्कैले तुल्यदुःखेन मोक्षितः ।

Prose.—ज्येष्ठेन भ्रात्रा वालिना राज्याद् भ्रंशितः हृतदारः शैले वसन् सूग्रीवः तुल्यदुःखेन ( रामेण ) मोक्षितः ।

Eng. Sugriva, who was thrown out (expelled) from the king-dom and whose wife was forcibly taken (abducted) by his elder brother Bali and who was (consequently) living in a mountain, has been relieved by Ram who undergoes like misery (experiences a similar calamity).

1. भंशितः—भंश + शिच् + क्त कर्मणि । Its अनुक्तकर्ता is बान्निना ।
2. हतदारः—हताः दारा यस्य स इति बहु ।
3. तुलादुःखेन—तुलां दःखं यस्य तेन बहु । Adj. used substantively or it qualifies रामेण understood.

4. मोक्षितः—मोक्षेण उद्धारेण योजितः इति मोक्ष + शिच् or मोक्षिनाम्धातु + क्त कर्मणि । Compare 'अहं त्वां सर्वपापेभ्यो मोक्षयिष्यामि माशुचः'—Gita.

भरतः—तातः, कथं तुल्यदुःखेन नाम ।

सुमन्त्रः—(आत्मगतम्) हन्त ! सर्व्वं सुक्तमेव मया । (प्रकाशम्) कुमार ! न खलु किञ्चित् । ऐश्वर्य्यभंशतुल्यता ममाभिप्रेता ।

भरतः—तात किं गृहसे । स्वर्गं गतेन महाराजपादमूलेन शपितः स्याः यदि सत्यं न ब्रूयाः ।

सुमन्त्रः—का गतिः श्रूयताम्—

Eng. Bharat—What is implied by the “equally miserable”?

Sumantra—( To himself ) alas ; I have nearly divulged everything ; (aloud) Prince ! nothing more ; only I intend to say that they are equally deprived of the kingdom or prosperity.

Bharat—Noble Sir ! Why do you conceal ? I charge you to tell the truth on ( the oath of ) the feet of His late Majesty (or swearing by the feet of His late Majesty, I charge you to tell the truth ; or you are to swear by the feet of His late Majesty, if you do not tell the truth).

Sumantra.—There's no other alternative ; then please hear.

1. ऐश्वर्य्यभंशतुल्यता—ऐश्वर्य्यस्य भंशः इतत् ; यदा ऐश्वर्य्यात् भंशः सुप्सुपा । तत्र तुल्यता सुप्सुपा ; तस्य तुल्यता इति इतत् वा । उक्त कर्म of अभिप्रेता ।

2. मम—“क्तस्य च वक्तॄन्मनि” इति कर्त्तरि ङ्ङी ।

3. अभिप्रेता—अभि + प्र + इ + क्त वक्तॄन्माने कर्मणि ।

४. गृह्णसि—गृह्ण संवरणे इति धातुः । गृह् + लट् + सि ।

५, महाराजपादमूलिन—महान् राजा कर्मधा—with समासान्त टच् ।  
तस्य पादाः इतत् ; तेषां मूलिन इति इतत् ; करणे वतीया ।

६. शापितः—शप् + णिच् + स्वार्थे + क्त कर्मणि । Comp "सम प्राणैः  
शपितः स्याः यदि सत्यं न ब्रूयाः" in अभिषेक, स्वप्ननाटक and बालचरित । See  
ante also.

(सु) वैरं मुनिजनस्यार्थं रक्षसा महता कृतम् ।

सीता मायामुपाश्रित्य रावणेन ततो हृता ॥११॥

Prose. (रामेण) मुनिजनस्यार्थं महता रक्षसा (सह) वैरं कृतं ततो रावणेन  
मायामुपाश्रित्य सीता हृता ।

Eng. It is for the sake of the ascetics, that Ramchandra  
has created the enmity of the mighty Rakshasa and that is  
why Ravana has carried away sita through stratagem  
(trickery).

१, मुनिजनस्यार्थं—मुनयः एव जनाः कर्मधा, or जन=समूह । मुनीनां  
जनाः इतत् । तेषाम् अर्थः तस्मिन् इति इतत् ; तेषां प्रयोजने इत्यर्थः । अधिकरणे ७मी ।

२, रक्षसा—सहार्थे वतीया । सहशब्दस्तु गम्यमानः (understood) ।

भरतः—कथं हृतेति । ( मोहमुपगतः )

समन्त्रः—समाश्वसिहि समाश्वसिहि ।

Eng. Bharat—What "carried away !"

Sumantra—Have patience ! be consoled, Sir,

भरतः—( पुनः समाश्वस्य ) भोः कष्टम् !

पित्रा च वान्धवजनेन च विप्रयुक्ते

दुःखं महत् समनुभूय वनप्रदेशे ।

भार्यावियोगमुपलभ्य पुनर्ममोर्यां

जामृतचन्द्र इव खे प्रभया वियुक्तः ॥१२॥



Prose, पिता च वान्धवजननेन च विप्रयुक्तः समर्थः (रामः) वनप्रदेशे महत् दुःखं समनुभूय पुनर्भार्यावियोगमुपलभ्य, खे प्रभया वियुक्तः जीमूतचन्द्र इव ज्ञातः ।

Eng.—Being separated from father as well as relatives (near and dear ones), my elder brother has experienced extreme grief in the forest tract ; and now being deprived of his wife's company, he has been like the moon in the sky bereft of her lustre during the rains ( or the moon in the sky with her rays hidden in the clouds ).

1. विप्रयुक्तः—वि + प्र + युज् + क्त कर्मणि । Its अनुक्तकर्ता is पिता and वान्धवजननेन ।

2. वनप्रदेशे—वनम् एव प्रदेशः कर्मधा ; यदा वनस्य प्रदेशः इति इतत् । तस्मिन् । अधि ७मी ।

3. उपलभ्य—उप + लभ् + ल्यप् । N. B.—Rama is समर्थः, so I fully appreciate the दुःखं he is suffering from.

4. जीमूतचन्द्रः—जीमूतः मेषः । जीमूताहतः चन्द्र इति शाकपायि वादितम् । जीमूतस्य ( वर्षाकालस्य ) चन्द्रः इति वा वाक्यम् ; As in rains moon is deprived of her light by black dark clouds, so Rama is deprived of her light-like सीता by dark Rakshasa Ravana.

भोः किमिदानीं करिष्ये । भवतु दृष्टम् । अनुगच्छतु मां तातः ।

सुमन्त्रः—यदाज्ञापयामि कुमारः । (उभौ परिक्रामतः) ।

सुमन्त्रः—कुमार ! न खलु न खलु गन्तव्यम् । देवीनां चतुः-  
शालमिदम् ।

भरतः—अत्रैव मे कार्यम् । भोः क इह प्रतिहारे ।

(प्रविश्य) प्रतिहारो—जेदु भट्टिदारअ । विजया खु अहं ।

[ जयतु भर्तृदारकः । विजया खलु अहम् ]

भरतः—विजये, ममागमनं निवेदय अत्रभवते ।

प्रतिहारो—कदुमाए भट्टिनीए निवेदेमि । [ कतमसैए भट्टिनीए निवेदयामि ] ।

भरतः—या मां राजानमिच्छति ।

प्रतिहारो—(आत्मगतम्) हम् किं गु खु भवे । ( प्रकाशम् )  
भट्टा तह । (निष्क्रान्ता) ॥ [ हं किं नु खलु भवेत् ! भर्तः तथा ]

Eng. Bharata.—Oh ! what I am to do now ! well I have found out noble sir ! please follow me.

Sumantra.—As the Prince commands. ( Both of them walk around )

Sum. — Prince ! do not enter (or proceed), do not enter ; it is the ( inner ) court-yard of the Queens' palaces.

Bharat. — My business is here ; oh ! who stands at the gate ? ( Having entered )—

Portress—May the prince prosper ; I am Vijaya.

Bharat.—Vijaya ! please report my arrival to the venerable lady.

Port.—To which of the queens, sir !

Bh.—To her, who wants me to be the king ( who wants to see me the king ).

Port.—( To herself ) oh ! what may possibly have taken place ! ( Aloud ) your highness ! let it be so ! ( exit ).

1. दृष्टम्—It means I have ascertained duly, 'नया दृष्टम्' ।

2. चतुःशालम्—चतसृणां शालानां समाहारः इति चतुःशालम् । It means court yard or spot surrounded by four गृह the east and west-side mansions facing each other as well as the north and south-side palaces doing the same ; compare “अन्तःपुरचतुःशाली” in swapna ; the word occurs in अविमारक too ; so we see every rich men had चतुःशाल in the harem.

3. देवीनाम्—सम्बन्धे दृष्टौ । देवी means the crowned consort of a king ; the principal queen.

4. भट्टिनौ—क्रियायोगे चतुर्थौ or सम्प्रदाने ४र्थौ &c.

Remark (i) By “भवतु दृष्टम्” Bharata decides his procedure now. Thus he decided to see his mother and to rebuke her all the more, for due to her action राम is suffering incalculable miseries ; so he says “अद्वैव मेकार्यम्” । Later on, he decided to march out for Rama's help.

(ii) Thus here Bharata does not refer to his mother, but says “यो मां राजानमिच्छति” thereby he shows or flings a taunt to his mother and does not like to call the doer of such a deed as his mother i. e. he lowers down his mother.

( ततः प्रविशति कैकेयी प्रतिहारी च )

कैकेयी—विजय ! मं पेक्खिदुं भरदो आअदो । [विजये मां प्रेक्षितुं भरत आगतः ] ।

प्रतिहारी—भट्टिणि । तह । भट्टिदारअस्य रामस्स सआसादो ताद सुमन्तो आअदो । तेण सह भट्टिदारओ भरदो भट्टिणिं पेक्खिदुम् इच्छदि किल । [ भट्टिनि, तथा । भत्तृदारकस्य रामस्य सकाशात् तातसुमन्त्र आगतः । तेन सह भत्तृदारको भरत इदानीं भट्टिनीं प्रेक्षितुमिच्छति किल ] ।

कैकेयी—(स्वगतम्) केन खु उग्घादेण मं उपालभिसिदि भरदो । [ केन खल उदुघातेन माम् उपालप्स्यते भरतः ] ।

प्रतिहारी—भट्टिणि । किं पविसदु भट्टिदारओ । [ भट्टिनि । किं प्रविशतु भत्तृदारकः ] ।

Eng. Kaikeyi.—Vijaya ! has Bharat come to see me ?

Port—My noble madam ! so it is ; the venerable Sumantra

has come back from the Prince Ramechandra and Bharat seems to interview your ladyship with him.

Kaikeyi — (To herself) In which matter (on what account) will Bharat take me to task ?

Port.—My noble madam ! will the Prince enter ?

1. उद्घातेन—प्रकृत्यादित्वात् or करणे द्वतीया । उद् + घञ् + घञ् । It means some प्रस्ताव or Introduction or subject matter.

2. उपालप्स्यते—उप + आ + लभ् + लृट् + स्यते । will rebukeme.

कैकेयी—गच्छ । पवेसेहिणं । [ गच्छ । प्रवेशय एनम् ] ।

प्रतिहारौ—भट्टिणि ॥ ह ! (परिक्रम्य उपसृत्य च ) जेदु भट्टि-  
दारओ । प्रविसदु किल । [ भट्टिनि तथा । जयतु भर्तृदारकः ।  
प्रविशतु किल ] :

भरतः—विजये किं निवेदितम् ?

प्रतिहारौ—आम [ आम् ] ।

भरतः—तेन हि प्रविशावः । ( प्रविशतः )

कैकेयी—जाद विअआ मन्ते दि—रामस्स सआसादो सुमन्तो  
आअदोत्ति । [ जात, विजया मन्वयते—रामस्य सकासात् सुमन्त्र  
आगत इति ] ।

भरतः—अतःपरं प्रियं निवेदयाम्यत्रभवतैः ।

कैकेयी—जाद । अवि कोसल्ला सुमित्रा अ सद्दावइदद्वा ।  
[ जात । अपि कौशल्या सुमित्रा च शब्दापयितव्या ] ।

Eng. Kaikeyi—well go and let him enter.

Portress.—Noble madam ! let it be so ; ( having walked round and approached ) Let prosperity attain the Prince ; please enter.

Bharat—Bijaya ! have you informed her ?

Portress—yes, your highness.

Bharat.—Then let us enter. ( They enter )

Kaikeyi.—My darling ! Bijaya relates ( reports ) that Sumantra has come back from Ram.

Bharat —And some agreeable news I am now going to deliver unto you !

Kaikeyi — My darling ! should Kausalya and Sumitra be summoned ?

1. एनम्—Refers to Bharata, Rather a poetical license, Substitution of एनम् for तम् is not strictly allowable. But similar uses are seen. Thus Kalidasa has “सा तां निनाय” “एनां जगद् च” in Raghu VI ; or take एन as separate word from the अन्वादेश of एतद् or इदम् । Cp.—“एना पृथिवी” in Rigveda.

2. शब्दापयितव्या—It means शब्देन आह्वयितव्या । Comp “शब्दापयति राघवः” in रामायण । The proper form however should not be शब्दयितव्या, rather शब्दाययितव्या । Thus शब्दं करोति इति शब्द + क्यङ् लटति = शब्दाय (नामधातु) + ति = शब्दायति ; next शब्दायन्तं प्रेरयति = शब्दायि + णिच् + लटति = शब्दाययति to cause to respond. Then by तव्य we get शब्दाययितव्या = to be caused to respond, And this is the meaning intended here ; whereas शब्दयितव्या = शब्दं कर्त्तव्या is not at all the sense intended here ; so reject this reading ; we however read शब्दापयितव्या in place of the usual form शब्दाययितव्या ; for the Prakit has शब्दावदव्या and not शब्ददव्या । And Swapna has “आयाम् अवन्तिकां शब्दापय” —Act V. Ramayan also has शब्दापयति । Hence defend it thus शब्देन अभिदधति इति शब्द + णिच् + लटति = शब्दा + णिच् + लटति ( वृद्धि of अकार in place of its elision being irregularly done, cp “अदन्तेषु पाठवलात् अदन्तत्वेवृद्धिः” and “शाकटायनस्तु कथादीनां सर्वेषां पुकमाह” also “बहुलमेतन्निदर्शनम्” in Dikshita’s siddhantakaumudi) = शब्दाप + णिच् + लटति = शब्दापयति । Then in तव्य कर्मणि we get शब्दापयितव्या = to order or cause to call out ; similarly forms like दुःखापिता &c are defended.

भरतः—न खलु ताभ्याम् श्रोतव्यम् ।

कैकेयो—(आत्मगतम्) हं किं एषु हु (?खु) भवे । (प्रकाशम्)  
भणाहि जाद । [ हं किं नु खलु भवेत् । भण जात ] ।

भरतः—श्रूयताम्—

Eng. Bh.—This is not to be heard by them. (This should not be heard by them, or this is not worth their hearing).

Kaikeyi—(to herself) Oh ! what has possibly happened !  
(Aloud) please tell my boy !

Bharat—Hear please !

यः स्वराज्यं परित्यज्य त्वन्नियोगात् वनं गतः ।

तस्यभार्या हता सीता पर्याप्तस्ते मनोरथः ॥१३॥

Prose.—यः त्वन्नियोगात् स्वराज्यं परित्यज्य वनं गतस्तस्य भार्या सीता हतति ते  
मनोरथः पर्याप्तः (पूणत्वं गतः) ।

Eng. Your desires have been fulfilled (attained complete fulfilment) as the wife of him that has gone to the forest by your order has been carried away ( abducted ).

1. त्वन्नियोगात्—तव नियोगः इति इतत् ; तस्मात् । हतौ प्रसी । Or  
तमनुसृत्य इति ल्यब्लोपे प्रसी ।

2. स्वराज्यम्—स्वस्य स्वं वा राज्यम् । इ तत् ; कर्मधा वा ।

3. पर्याप्तः—परि + आप् + क्त ; परिपूर्णतां प्राप्तः । Cf.—“कैकेयि !  
कामाः फलितास्तवेति”—रघुवंशस्य त्रयोदशसर्गे । Also mark the  
taunting tone of Bharata's speech and his anger for his  
mother's action.

कैकेयो—हम् ।

भरतः—हन्त भोः । सत्त्वयुक्तानामिच्छाकूणां मनस्विनाम् ।

वधूप्रध्वंशं प्राप्तं प्राप्यात्मभवतीं वधूम् ॥१४॥

Prose. हन्त भोः ! अदभवतीं वधूम् प्राप्य सत्त्वयुक्तानाम् मनस्विनाम्  
इच्छाकृणाम् वधू-प्रधर्षणं जातम् ।

Eng. Kaikeyi—Alas !

Bharat—The outraging of a wife has occurred in the line  
of the powerful and magnanimous descendants of Ikshaku—  
owing to their having accepted or taken you as a wife.  
(or simply became they admitted you as a wife in their  
family.)

1. सत्त्वयुक्तानाम्—सत्त्वेन युक्तास्तीषामिति इतत् ।

2. मनस्विनाम्—adj. to इच्छाकृणां । मनस् + विन् ( मत्वर्थे ) ।  
Even सत्त्वयुक्त and मनस्वी इच्छाकुवंशीय राजा has suffered वधू-प्रधर्षण  
and that too through your vile course of action.

3. इच्छाकृणाम्—सम्बन्धे इष्टी । इच्छाकुशब्दे लक्षणावृत्तिः स्वीकरणीया  
तेन हि इच्छाकुशब्देन इच्छाकुवंशीयानां प्रतीतिः ।

4. वधू-प्रधर्षणम्—वध्वाः प्रधर्षणमिति इतत् । प्र + धृष + ल्यट् ।

5. Remark—This series of blames imputed on Kaikeyi  
made her dumb-founded and she how defends herself. This  
is the right moment for that.—Cf. “देशकानि निवेदयामि”—ante.

कैकेयी—(आत्मगतम्) भोदु दाणि कालो कहैउं । (प्रकाशम्)  
जाद तुवं ण आणासि महाराजस्स सावं [ भुवतु इदानीं कालः  
कथयितुम् । जात, त्वं न जानासि महाराजस्य शापम् ] !

भरतः—किं शप्ती महाराजः ?

कैकेयी—सुमन्त । आअक्ख वित्थरेण । [ सुमन्त, आचच्छ  
विस्तरेण ] ।

सुमन्तः—यदाज्ञापयति भवती । कुमार, अय्यताम्—पुरा  
मृगयां गतेन महाराजेन कस्मिंश्चित् सरसि कलसं पुरयमाणा

वनगजवृंहितानुकारिशब्दसमुत्पन्नवनगजशङ्कया शब्दवेदिना  
शरेण विपन्नचक्षुषो महर्षश्चक्षुर्भूतो मुनितनयो हिंसितः ।

भरतः—हिंसित इति ? शान्तं पापं शान्तं पापम् । ततस्ततः

Eng. Kaikeyi—( to herself ) well ? this is the time for disclosing everything ; ( aloud ) my darling ! it is not known to you that his late Majesty had been cursed.

Bharat—Was the king cursed ?

Kaikeyi—Sumantra ! tell it in details.

Sumantra—As your ladyship commands. Listen please, Prince—Formerly the king went out a-hunting and there he killed with his Sabdabedhi arrow ( i. e. with his arrow that pierces the game following the track of the game's sound ) - an ascetic's son who was, as it were, the very eyes of the ascetic that had his own eyes lost, mistaking him for a wild elephant—the mistake arising out of the trumpet-like sound of his pitcher which he was filling in a certain pond.

Bharat—He is killed ! Heaven forbid it ! Heaven forbid it ! then ! then—

1. कथयितुम्—“कालसमयवेलासु तुमुन्” इति कथधातोस्तुमुन् प्रत्ययः ।
2. शप्तः—शप् + क्त कर्मणि ।
3. आचक्ष्व—आ + चक्ष् लोटि स् ।
4. विस्तरेण—प्रकृत्यादित्वात् तृतीया । वि + स्तृ + अप् । See our notes in “गिरां विस्तरतत्त्वसंग्रहे” Kirata XIV.
5. पूरयमाणः—पूर + णिच् चुरादि + शानच् कर्त्तरि । Its object is कलसम् and it qualifies मुनितनयः । “णिचश्च” इत्यात्मनेपदम् ।
6. वनगज इत्यादि—वनस्थितः गजः वनवासी गजः इति वा । शक-  
पार्थिवादित्वात् समासः । तस्य वृंहितमिति इ तत् । वृंह + क्त भावे इति वृंहितं  
हस्तिरवः । Compare “वृंहितं करिगर्जितम्” and “स तव हिरद-



हंहितशङ्को" &c. तत् अनुकर्तुम् शीलं यस्य स इति अनु + क्त + णिनि प्रत्ययः । उपपद तत्पुरुषः । तादृशः शब्दः इति कर्मधा । तस्मात् समुत्पन्नः इति सुप् सुपा ; सम् + उद् + पद् + क्त कर्त्तरि । वनगजस्य शङ्का ( सम्भावना or बुद्धिः ) इति इतत् । वनगजहंहितानुकारिशब्दसमुत्पन्ना वनगजशङ्का इति कर्मधा । तथा । हेतौ श्या ।

7. शब्दविधिना—शब्देन (शब्दानुसारिण) व्यङ्ग्यम् शीलं यस्य स इति शब्द + व्यङ् + णिनि ( वाङ्मूलकात् सम्प्रसारणम् ) । उपपदतत् ; or better—शब्देन विधति ( छिद्रोक्तरोति, नाशयति ) इति शब्द + विध + णिनि कर्त्तरि साधुकारिणि, ताच्छील्ये वा । Qual. करिण ।

8. विपन्नचक्षुषः—विपन्ने नष्टे चक्षुषी यस्य तस्य इति बहु ।

9. चक्षुर्भूतः—चक्षुर्भूतः तुल्यः इति चक्षुर्भूतः, नित्यसमासः । चक्षुषा भूतः ( तुल्यः ) सुप् सुपा &c.

10. पापम्—Subj. to अस्तु understood. पापम् ज्ञानमस्तु &c.

**सुमन्त्रः—ततस्तमेव गतं दृष्ट्वा—**

**तेनोक्तं रुदितस्यान्ते मुनिना सत्यभाषिणा ।**

**यथाहं भोस्तुमपेयं पुत्रशोकाद् विपत्स्यसे ॥१५॥ इति**

Prose.—रुदितस्यान्ते सत्यभाषिणा तेन उक्तम् “भोः यथा अहम् एवं त्वमपि पुत्रशोकात् विपत्स्यसे” इति ।

Eng.—Then finding him in such a plight the truthful sage uttered after lamentation “oh ! you will also meet calamity due to the bereavement of son just like me.”

1. रुदितस्य—रुद + क्त भावे । तस्य । शेषे दृष्टी, related to अन्ते ।

2. सत्यभाषिणा—सत्यं भाषितुं शीलं यस्य तेन सत्य + भाष् + णिनि कर्त्तरि ।

3. पुत्रशोकात्—पुत्रस्य शोकः इति अश्रुघासादिवत् प्रतीयतत् ; तस्मादिति हेतौ प्रमौ

4. विपत्स्यसे—वि + पद् + लृट् स्यसे ।

N. B.—The Ramayan also supports this reading as follows—पुत्रव्यसनजं दुःखं यदेतन्मै साश्रितम्, एवं त्वं पुत्रशोकेन राजन् कालं करिष्यसि ।

भरतः—नन्विदं कष्टं नाम ।

कैकेयी—जाद ! एदस्मिन्नि अवरारहे मं निकखिविअ पुत्तओ रामो वनं पेसिदो ण ह रज्जलोहेण । अपरिहरणोओ महरिसि-  
सावो पुत्तविप्पवासं विणा ण होइ । [ जात ! एतन्निमित्तमपराधे  
मां निक्षिप्य पुत्रको रामो वनं प्रेषितः न खलु राजप्रलोभेन ।  
अपरिहरणोयो महर्षिः शपः पुत्रविप्रवासं विना न भवति ] ।

भरतः—तुले पुत्रविप्रवासे कथमहमरणं न प्रेषितः ।

कैकेयी—जाद । मातुलकुले वर्त्तमानस्स पइदोहुदो दे विप्प-  
वासो । [ जात । मातुलकुले वर्त्तमानस्य प्रकृतिभूतस्तं विप्रवासः ]

भरतः—अथ चतुद्दश वर्षाणि किं कारणमवेक्षितानि ।

Eng. Bharat.—Alas ! what a misfortune.

Kaikeyi.—My darling ! it is for this reason and not out-  
greed for the kingdom that my son Ramebandra has been  
sent to forest the guilt being thrown on me (the blame being  
lain on me ). Because the curse of that great ascetic  
could not be avoided without a long separation of son .

Bharat.—Why have I not been sent to the forest, the long  
separation of son being equally applicable to me ?

Kaikeyi.—My boy ! your separation grew a normal one as  
you dwelt long in your maternal uncle's house.

Bharat—well and good ; but why did you fix fourteen  
years.

1. कष्टम्—अभिधेयमात्रं ( प्रातिपदिकार्थे ) एमा ; or nom to भवति  
&c understood.

2. अपराधे—विषयाधिकरणे ३मी ।

3. निक्षिप्य—नि + क्षिप् + ल्यप् । I volunteered all responsibility  
on myself and sent pitiable Rama to forest to fulfil मुनिशप  
—the nature's ordain is अपरिहार्यम् ।

4. पुत्रकः—पुत्र + स्वार्थे कन् प्रत्ययः ।

5. राज्यलोभेन—राज्यस्य राज्ये वा लोभः ; इतत् or सुप्सुपा । तेन । हेतौ तृतीया ।

6. अपरिहरणीयः—परिहर्तुम् शक्यः इति परि + ह + अनौद्य कर्मणि ; न परिहरणीय इति नञतत् । Sage's curse must happen it is अपरिहरणीय ; and as through nature all this has happened, king Dasaratha must die through पुत्रविद्योग । Now to make the inevitable course come to pass in any way Kaikeyi did this through the approval and advice of वशिष्ठ and others. The शप is to take place through Rama's death or through Rama's exile ; of these exile is better than death. So Kaikeyi in conference with the priest adopted this course of action though it seemed very shocking on her part and though all blame came upon her. And the limit of the year was uttered unawares. Thus Kaikeyi defends herself and thus our poet raises Kaikeyi higher than she is portrayed in Ramayana. See Next para.

7. पुत्रविप्रवासः—विना योगे रया ; विशिष्टः दीर्घः प्रवासः इति प्रादितत् ; पुत्रस्य विप्रवासः इति इतत् ।

8. पुत्रविप्रगमे—भावे ङी ।

9. वर्त्तमानस्य—वृत् + शानच् कर्त्तरि ; adj to ते ।

10. मातुलकुले—मातुलस्य कुलं तव ; अधिं ङी ।

11. प्रकृतीभूतः—अप्रकृतः प्रकृतीभूतः इति प्रकृत + अभूततद्भावे चि प्रत्ययः-ततः भू + क्त कर्त्तरि । To this दृश्य being habituated this will not pain him in the least. Rather Rama being his dearer son his separation will cause pain so वनवास of Rama was arranged for.

12. अवेक्षितानि—अव + ईच् + क्त कर्मणि plural. निर्धारितानि इत्यर्थः ।

13. किं कारणम्—“निमित्तपञ्चायप्रयोगे सर्वांसाम्—“इति अत्र प्रथमा । कस्यान् कारणात्, केन कारणेन &c are also allowable.

कैकेयी—जाद चउद्दस दिअसत्ति वत्तुकामाए पय्याउल-  
हिअआए चउद्दश वरिसाणि त्ति उत्तं [जात, चतुर्दश दिवसा इति  
वक्तु कामया पय्याकुलहृदयया चतुर्दश वर्षाणोत्तुक्तम् ]

भरतः—अस्ति पाण्डित्यं समग्रविचारयितुम् । अथ विदित-  
मेतद् गुरुजनस्य ?

सुमन्त्रः—कुमार, वसिष्ठवामदेवप्रभृतीनामनुमतं विदितं  
च ।

भरतः—हन्त त्वं लोक्यसाक्षिणः खलु एते । दिष्टानपरा-  
द्धात्रभवतो । अस्व, यद् भ्रातृस्नेहात् समुत्पन्नमनुना मया  
दूषितात्रभवतो तत्सर्वं मर्षयितव्यम् । अस्व, अमिवादये ।

Eng. Kaikeyi.—My darling ! I intended to say “fourteen  
days” but my heart being perturbed, I uttered fourteen  
years.

Bharat.—Yes you are capable enough to judge every-  
thing ( you are clever enough to consider all points ). Well,  
was it known to the elders ( superiors ) ?

Sumantra.—Prince it was known to Vasistha, Bamadeva  
and the like and was also approved by them.

Bharat—Ho ! these are the seers of everything in the  
world. Luckily your ladyship is not blameful ! Mother !  
your noble self has been accused ( censured, blamed ) by me  
whose anger was roused due to ( or on account of ) fraternal  
love,—this is to be forgiven. Mother ! I salute thee.

1. वक्तुकामया—वच + तुम् = वक्तुम् । वक्तुः कामः यस्याः, बहु । मकारस्य  
लोपः । See ante Act I.

2. पय्याकुलहृदयया—पय्याकुलं हृदयं यस्याः तया इति बहु । Adj to मया ।

3. विदितम्—मतिबुद्धिपूजार्थेभ्य इति वर्त्तमाने विदधातोः क्तप्रत्ययः  
कर्मणि ।

4. गुरुजनस्य—ऋस्य च वर्त्तमाने इति कर्त्तरि षष्ठी । This is a deviation from Ramayana and thus our poet raises Kaikeyi and serves his dramatic purpose as well. This in a great way absolves Kaikeyi of her blame.

5. वशिष्ठवामदेवप्रभृतीनाम्—पूर्ववत् कर्त्तरि ङ्ष्टी । वशिष्ठश्च वामदेवश्च इति वशिष्ठवामदेवौ इन्द्रसमासः । तौ प्रभृती येषां तेषामिति बहु ।

6. अनुमतम्—अनु + भन् + क्त कर्मणि ; वर्त्तमाने क्त । similarly विदितम् is derived.

7. त्रैलोक्यसाक्षिणः—तथाणां लोकानां समाहारः इति त्रिलोको । समाहार द्विगुः । त्रिलोकी एव त्रैलोक्यम् इति स्वार्थे ष्यञ् प्रत्ययः । तस्य साक्षिणः इति इतत् ।

8. अनपराद्धा—न अपराद्धेति नञ्जतत् ! अप् + राध् + क्त कर्त्तरि ।

9. भावस्नेहात्—भातार स्नेहः सुपसुपा ; तस्मादिति द्वेतां प्रसौ ।

10. समुत्पन्नमनुना—adj to मया । सम् + उद् + पट् + क्त कर्त्तरि । समुत्पन्नः मनुयैस्य नेनेति बहु । Qual मया ।

11. दूषता—दुष् + णिच् + क्त ; fem. आ । दुष् + णिच् = दूषयति । चित्तविकारे तु दूषयति दोषयति इति उभाविव भवतः ।

12. मर्षयितव्यम्—सृष् + णिच् + तव्य कर्मणि ; agreeing with तत् which has उक्ते कर्मणि १मा ।

14. अभिवादये—अभि + वट् + णिच् + लट् ए । Bharata asks pardon for his rude behaviour on mother, for he did not know the realfact so long. To him mother is divine now “माता किल मनुष्यानां देवतानाञ्च देवतम्”—मध्यम ।

कैकेयी—जाद ! का णाम मादा पुत्रअस्य अवराहं ण मरिसेदि । उट्टेहि । उट्टेहि । की एत्थ दोषो । [ जात, का नाम माता पुत्रस्य अपराधम् न मर्षयति । उत्तिष्ठ, उत्तिष्ठ । कोऽत्र दोषः ] ।

भरतः—अनुगृह्येतोऽस्मि । आपृच्छामि अत्रभवतीम् ! अद्यैवाहम् आय्यं स्य सहाय्यार्थम् कृत्स्नं राजमण्डलम् उद्-योजयामि ।

Eng. Kaikeyi.—My darling ! which mother (or is there any mother that ) does not forgive her son's faults. Rise up ! rise up. What harm in it ?

Bharat.—I am blessed ( I deem myself blessed ). Good-bye so to you. This very day I shall set the entire circle of kings in aid of my brother.

1. आपृच्छामि—आ + प्रच्छ + लट् सिप् । By the rule “आङिनुप्रच्छोः” it should be used in the atmanepada. आपृच्छे would have been proper. It is an irregular use of Bhasa.

2. उदयोजयामि—उद् + युज् + णिच् + लट् सिप् । भविष्यत् सामीप्ये लट् ।

भरतः—अयमिदानीम्—

वेलामिमां मत्तगजान्धकारां करोमि सैन्यौघनिवेशनद्वाम् ।

वल्लेस्तरद्विष्य नयामितुल्यंग्लानिं समुद्रं सह रावणेन ॥१६॥

Prose.—(अयम् अहम्) इमां विलां मत्तगजान्धकारां सैन्यौघनिवेशनद्वाम् करोमि । तरद्विः वल्लेः रावणेन सह समुद्रं तुल्यं ग्लानिं नयामि च ।

Eng. Now I shall darken the sea-coast with my elephants in rut and line it up with the camps of my soldiers ; and then with my forces crossing the sea, I shall cause both the sea as well as Ravan to be equally dried up ( to be equally pale ).

1. मत्तगजान्धकारां—adj to विलां । मद् + क्त = मत्त ; क्त कर्त्तरि । मत्ताः गजाः इति कर्मधा । ते एव अन्धकारः तन्मस्वरूपः यव । यद्वा तैः ( हेतौ श्या ) [ तेषां सदभाववशात् ] अन्धकारी वा सुप् सुपां or इतत् ।

2. सैन्यौघनिवेशनद्वाम्—सैन्यानाम् औधः इति इतत् । तेषां निवेशः इति इतत् ; तैः नद्धा इति इतत् ; नद्ध् + क्त कर्मणि = नद्ध i. e. परिव्याप्त ।

3. तरद्विभिः—तु + शब्द तृतीया बहुवचन ; adj to वल्लैः ।

4. रावणेन—“सहयुक्तेऽप्रधाने” श्या । रावणस्य अप्रधानत्वात् तव सहार्थं तृतीया । आदौ एव समुद्रस्य ग्रानिः तस्य उत्तरणात् ततः रावणस्य इति अनेन हेतुना रावणस्य अप्राधान्यम् ।

5. तुल्यम्—“तुल्यम्” इति पाठस्तु साधीयान् । ग्लानिशब्दस्य स्त्रीलिङ्गत्वात् ; or it is an adverb.

8. ग्लानिम्—ग्लै हर्षं चये + क्ति ; direct obj to नयामि ; the indirect being समुद्रम् ।

(भ) — अये शब्द इव । तूर्णं ज्ञायतां शब्दः ।

( प्रविश्य ) प्रतिहारो — जेठु कुमारो । इमं वृत्तन्तं सुणिञ्च  
जेष्ठभट्टिनी मोहं गत्रा । [ जयतु कुमारः । इमं वृत्तान्तं  
श्रुत्वा जेष्ठभट्टिनी मोहं गता । ]

कैकेयो — हम् ।

भरतः — कथं मोहमुपगताम्वा ?

कैकेयो — एहि जाद ! अयम् अस्मासदस्मासो । [ एहि  
जात ! आयर्गमाश्वासयिष्यावः ]

भरतः — यदाज्ञापयत्यम्वा । ( निष्क्रान्ताः सर्वे ) ।

षष्ठोऽङ्कः ।

Eng. What ! a sound seems to arise ! Look quickly  
wherefrom it is. ( Having entered ) —

Portress. — May victory attend the Prince ; on hearing this  
fact ( incident or event ) the eldest queen has got fainted  
( has fallen down in a swoon ).

Kaikeyi. — Oh !

Bharat. — What ? has my mother fainted ?

Kaikeyi. — Come along my darling ! we shall assure  
( console ) the venerable lady.

Bharat. — As my mother commands.

( Exeunt omnes ) — ( The sixth act. ).

1. तूर्णम् — adv. त्वर् + क्त = त्वरितम् and तूर्णम् ।

2. जेष्ठभट्टिनी — जेष्ठा भट्टिनी इति कर्मधा । प्रशस् + णिष्ठ = जेष्ठ ; also  
जेष्ठः । This refers to कौशल्या ।

3. आयासयिष्यावः — आ + यस् + णिच्, लृट् स्यावः ।

4. हम् — It is as already seen an अव्यय to denote कोप or  
सम्भ्रम । Here it implies सम्भ्रम or विक्षय ।

# प्रतिमानाटकम्

सप्तमोऽङ्कः ।

( ततः प्रविशति तापसः )

तापसः—नन्दिलक ! नन्दिलक !

( प्रविश्य ) नन्दिलक—अयम्, अयम् ह्यहम् । [ आर्य्य, अयमस्मि ] ।

तापसः—नन्दिलक, कुलपतिर्विज्ञापयति—एषः खलु स्वदारा-  
पहारिणं त्रैलोक्यविद्रावणं रावणं नाशयित्वा राक्षसगुणविरुद्ध-  
वृत्तं गुणविभूषणं विभीषणमभिषिच्य देव-देवर्षिसिद्धविमल-  
चारित्रां तत्रभवतीम् सीतामादाय ऋक्षराक्षसवानरमुखैः  
परिवृतः सम्प्राप्तस्तत्रभवान् शरद्विमलगगनचन्द्राभिरामो  
रामः । तदद्यास्मिन्नाश्रमपदेऽस्मद्विभवेन यत् सङ्कल्पयितव्यं  
तत् सर्वं सञ्जीक्रियतामिति ।

( Then enters an ascetic ) Ascetic.—Nandilaka ! Nandilaka !

( Entering ) Nandilak.—Here I am noble sir !

Ascetic.—Nandilak ! the chief of the hermitage informs, that having killed Ravan, the abductor of his wife and the oppressor of the three regions, and having installed Bibhishana who bears a character opposite to that of a Rakshasa, and having taken with him Sita who has proved her spotless character amongst gods and the divine sages and being beset with or surrounded by or followed by the chiefs of the Bears, Rakshasas and monkeys, here approaches the venerable Ram being ( or who is ) as charming as the moon-clear autumn-



sky. Therefore decorate everything in our hermitage as befits our resolution or in proportion to our prosperity.

1. कुनपतिः—He is a sage who maintains thousands of सुनि and teaches them ( see Sak ).

2. स्व-दारापहारिणम्—स्व दाराः कर्मधा, स्वस्य दाराः इतत् वा । तान् अपहृतवान् इति स्व + दार + अप + ह + णिन् कर्त्तरि ताच्छौली = उपपदतत् ; यद्वा स्वदाराणाम् अपहारी तमिति इतत् । This shows that Ravana deserved punisment from Rama.

3. वैलोक्य विद्रावणम्—वयाणाम् लोकानाम् समाहारः इति विलांकी । सा एव वैलोक्यम् इति स्वार्थे चातुर्वर्ण्यादित्वात् घञ् प्रत्ययः । विद्रावयति इति विद्रा-वणः—वि + द्रु + णिच् + लाट् कर्त्तरि । वैलोक्यस्य विद्रावणः इति इतत् । तम् । Ravana was so called for his terrible motions.

4. गुणगणविभूषणम्—गुणानाम् गणाः इतत् । ते एव विभूषणानि अलङ्करणानि यस्य तमिति बहु ।

5. देवदेवर्षिसिद्धविमलचारिवाम्—देवद्यासौ ऋषियेति देवर्षिः । कर्मधा । देवा च देवर्षयश्च इति इन्द्र समासः । तेषु सिद्धम् प्रतिपन्नम् इति सहसुपा । देव देवर्षिसिद्धं विमलचारिवम् यस्याः तामिति बहु । or सिद्धाः are a class of सिद्ध-पुरुष । देवदेवर्षिसिद्धाः इन्द्र । तेषु विमलम् । तादृशं चारित्रं यस्याः, बहु । ताम् ।

6. ऋक्षराक्षसवानरमुख्यैः—ऋक्षाश्च ( भङ्गकाय ) राक्षसाश्च वानराश्च इति इन्द्र समासः । तेषां मुख्या स्मरिति इतत् ।

7. शरद्विमलगगनचन्द्राभिरासः—शरदि विमलम् इति सहसुपा । तादृशं गगनमिति कर्मधा । तत्र यश्चन्द्र इति सहसुपा । स इव अभिरासः इति उपमान समासः । As शरत्प्रसन्न आकाश is free of dark clouds and charming, so Rama was now free of रावण and विपद and so shining to all. Comp "शरत्प्रसन्नमाकाशमाविष्कृतचारुतारम्" ।

8. अस्त्रभिभवेन—प्रहत्यादित्वात् करणे वा तृतीया । अस्त्राकम् विभवः इति इतत् ; तेन ।

9. सङ्कल्पयितव्यम्—सम + कृप् + णिच् + तव्य ।

10. सञ्जीक्रियताम्—सञ्ज + अमृततद्भावे चि्व + क्त + कर्मणिवाच्ये लोट् वाम् ।

नन्दिलकः—अयम् ! सर्वं सज्जोकिदं । किन्तु—[ आर्य्य ! सर्वं सज्जीकृतम् । किन्तु ] ।

तापसः—किमेतत् ?

नन्दिलकः—एतत् विभीषणकेरआ रक्खसा । तेसं भक्षण-  
णिमित्तं कुलवदी प्रमाणम् । [ अत्र विभीषणीयाः ( यद्वा  
विभीषणसग्वन्धिनः ) राक्षसाः । तेषां भक्षणनिमित्तं कुलपतिः  
प्रमाणम् ] ।

तापसः—किमर्थम् ?

नन्दि—ते खु खज्जन्ति [ ते खलु खादन्ति ] ।

तापसः—अलमलं सम्भूमेण । विभीषणविधेयाः खलु  
राक्षसाः ।

नन्दि—एमो रक्षससज्जणाअ । ( निष्क्रान्तः ) [ नमो  
राक्षससज्जनाय ]

Eng.—Nandi—Noble sir ! everything has been decorated ;  
but—

Ascetic—what is that ?

Nandi—Here is the Rakshasa of Bibhisana's train. As re-  
gards their food, our chief is the final authority ( as regards  
feeding them the decision rests with our chief ).

Ascetic.—What for ?

Nandi.—Certainly they eat.

Ascetic.—Away with your anxiety. The Rakshasas are  
subject to Bibhisana.

Nandi.—So let my salutation go to the good ( pious )  
Rakshasas, ( exit ).

1. विभीषणीयाः—विभीषण + क्त ; or विभीषणस्य सम्बन्धः इति इतत् । स अस्ति येषाम्, इतिप्रत्ययः = विभीषणसम्बन्धिनः ।

2. भक्षणादिनिमित्तम्—भक्षणास्य निमित्तम् इति इतत् । Adv. Qual. भवति &c understood.

3. प्रमाणम्—“कुलपतिः”—इत्यस्य विधेयः । अजहल्लिङ्गमेतत् ।

4. विभीषणविधेयाः इति इतत् । “विधेयो विनयग्राही वचनीस्थित आश्रय” इत्यमरः ।

तापसः—( विलोक्य ) अये, अयमत्रभवान् राघवः । य एषः—

जय नरवर, जियः स्याद् द्वितीयस्तवारि-

स्तव भवतु विधेया भूमिरिकातपत्रा ।

इति मुनिभिरनेकैः स्तूयमानः प्रसन्नैः

क्षितितलमवतीर्णोमानवेन्द्रो विमानात् ॥ १ ॥

Prose.—हे नरवर (त्व) जय । तवक्षेत्द्वितीयः अरिः स्यात्—स जियः (भवेत्) । एकातपत्रा भूमिस्तवविधेया भवतु—इति प्रसन्नैरनेकैः मुनिभिः स्तूयमानः (पूज्यमानः) मानवेन्द्रो ( राघवः ) विमानात् क्षितितलमवतीर्णः ।

Eng. Ascetic.—( Beholding ) well, here is arrived the venerable Raghava or the ruler of men, who is now descending on earth from the aerialcar being eulogised by many a sage saying “victory be to you, let your second enemy, if any, be subdued and let the entire earth be subject to your Royal Umbrella”.

1. नरवर—नरैषु वरः अष्ट इति सुप्सुपा ; vocative case.

2. जियः—जि + यत् कर्मणि । Fit to be conquered. Ravana being killed your second enemy if any will verily be conquered or vanquished by thee.

3. एकातपत्रा—एकं रामचन्द्रस्य एव आतपत्रम् यव or यस्या सा इति वु ; adj to भूमिः । आतपात् वायने इति । आतप + व + क्त कर्त्तरि = आतपत्रम् umbrella, Comp “एकातपत्रम् जज्ञतः प्रभुलम्”—Kalidasa. This is a sign of universal sovereignty.

४. अनेकैः—न एकः इति नञतत् ; अनेकस्य अनेकस्य अनेकस्य, एकशेष ।  
तैः । “पतन्तान् के जलधरिवीर्यैः”—Kirata XIV. Adj to मुनिभिः ।  
५. स्तूयमानः—स्तू + शानच् कर्मणि ; adj to मानवेन्द्रः ।  
६. मानवेन्द्रः—मानवानाम् इन्द्रः राजा इति इतत् (शेषे) ; सुप.सुपा वा ।  
वा मानव इन्द्र इव इति उपमिततत् ।

(तापसः) जयतु भवान् जयतु । ( निष्क्रान्तः ) ॥

इति मिश्रविष्कम्भकः ।

Eng.—Victory be to thee ( may you prosper ). [ Exit ].

N. B.—विष्कम्भकलक्षणं यथा साहित्यदर्पणे—इतवर्त्तिष्यमाणानां कथाशानां निदर्शकः संक्षिप्तार्थस्तु विष्कम्भ आदावङ्गस्य दर्शितः । मध्यमेन मध्यमाभ्याम् वा पावाभ्याम् सम्प्रयोजितः शुद्धः स्यात् स तु सङ्कीर्णो नीचमध्यमकल्पितः ॥ Here it is सङ्कीर्ण or मिश्र as one of the actors तापस is मध्यम, and the other Nandilak is नीच speaking Prakrita. See ante also.

( ततः प्रविशति रामः )

रामः—भोः—

समुदितवलवीर्यं रावणं नाशयित्वा

जगतिगुणसमयां प्राप्य सीतां विशुद्धाम् ।

वचनमपि गुरुणामन्तशः पूरयित्वा

मुनिजनवनवासं प्राप्तवानस्मि भूयः ॥ २ ॥

Prose.—समुदितवलवीर्यं रावणम् नाशयित्वा जगति गुणसमयाम् विशुद्धां सीतां प्राप्य गुरुणाम् वचनमपि अन्तशः ( साकल्येन ) पूरयित्वा भूयः मुनिजनवनवासं प्राप्तवान् अस्मि ।

Eng. Having killed Ravana, who was full of prowess and strength, having re-gained Sita who is pure and endowed with all the virtues in the world, and having performed the orders of my superiors to the last letter, I have again arrived at the forest-residence of the sages.

1. समुदितवलवीर्यम्—adj to रावणम् ; वलं च वीर्यं च वलवीर्ये इन्द्र । समुदिने वलवीर्यं यस्य तम् इति बहुव्रीहिः । सम् + उद + इ + क्त कर्त्तरि ।

2. गुणसमया—गुणैः समया तामिति इतत् । Mark Rama's estimate of Sita here.

3. अन्तः—अन्त + शस् । Here the better reading is अन्ततः—अन्त + तस् । शस् comes by the rule “बहुल्यायात् शस् कारकादन्यतरस्याम्” ; take अन्त to mean ‘whole’.

4. पूरयित्वा—पूर + णिच् + क्ताच् ।

5. मुनिजनवनवासम्—मुनिः एव जनः कर्मधा ; वने वासः सुप् सुपा । मुनिजनानाम् वनवासः इति इतत् । Rama refers to his आयमवास among मुनि in जनस्थान । And hence this is the place of scene here.

7. अस्मि—अहम् इत्यर्थे प्रयुक्तम् अव्ययम् । यद्वा—refers to अहम् understood.

रामः—तापसोनाम् अभिवन्दनार्थम् अभ्यन्तरं प्रविष्टा चिरायते खलु मैथिली । ( विलोक्य ) अये इयं वैदेही ।

Eng.—Having entered inside in order to pay her respect to the female ascetics ( ascetic ladies ), Sita is delaying. ( Looking around ) oh ! here is Sita.

1. तापसोनाम्—कष्टं कर्मणोः कृति इति कर्मणि इष्टौ ।

2. अभिवन्दनार्थम्—अभिवन्दनाय इदम् इति नित्यसमासः by “अथेन नित्यसमासः विशेषालिङ्गता च वक्तव्या” । अभि + वन्द + लुट् ।

3. चिरायते—चिर is long time. चिरमस्मास्य इति चिर + अच् मत्वर्थे ( अर्थ आदि ) चिरः one who makes delay or by लक्षणा चिर means चिरयुक्त । चिर इव आचरति इति चिर + क्राड् + लटते । The reading चिरायति is bad in gram चिरयति may be derived by “तत् करोति णिच्” । Comp “चिरायते खलु आहुतः”—Sak VI.

(रा) सखीति सौतेति च जानकीति यथावयः स्निग्धतरं स्तुषेति ।

तपस्विदारैर्जनकेन्द्रपुत्री संभाष्यमाणा समुपैति मन्दम् ॥३॥

Prose. तपस्विदारैः यथावयः ( समानाधिकादिवयः—क्रमानुसारिण ) “सखीति” “सौतेति” जानकौति” “सुखे”ति स्निग्धतरं सभाष्यभाषा जनकेन्द्रपुत्री मन्दम् उपैति ।

Eng.—The daughter of the King of the Janka dynasty is slowly approaching being affectionately adressed as “my friend”, “Sita”, “Janaki” “daughter-in law” by the ascetic ladies in proportion to their age.

1. तपस्विदारैः—तपस्विनां दाराः तैरिति इतत् ; अनुक्ते कर्त्तरि श्या । दार meaning wife is always masc. plural.

2. यथावयः—वयः अनतिक्रम्य इति अव्ययीभावः । Adverb.

3. सखीति, सौतेति—इति योगे प्रथमा

4. स्निग्धतरम्—इदम् अनयोरतिशयेन स्निग्धम् तत् इति तरप् । बौद्धातिशायने तरप् । तत् यथातथा । She is now more affectionately looked at by all, for she is now जगति विद्युद्धा ।

5. सभाष्यभाषा—सम् + भाष् + कर्मणि शानच् ; adj to सीता ।

( ततः प्रविशति सीता तापसी च )

तापसी—हला ! एसो दे कुडुम्बिओ । उवसप्पणं । ण सक्कं तुमं एआइणिं पेक्खिदुं । [ हला ! एष ते कुटुम्बिकः । उपसर्प एनम् । न शक्यं त्वाम् एकाकिनीं प्रेक्षितुम् ] ।

सीता—हं । अज्जवि अविस्ससणाअं विअ मे पडिभादि । ( उपसृत्य ) जेटु अय्यउत्त [ हम् अद्याप्यविश्वसनीयमिव मे प्रतिभाति । जयतु आर्यपुत्रः ] ।

रामः—मैथिलि, अपि जानासि पृर्वाधिष्ठानमस्माकं जनस्थानमासीत् । अप्यत्र ज्ञायन्ते पुत्रकृतकाः वृक्षाः ?

सीता—जाणामि जाणामि अवलोडअपत्तआ उल्लोइदव्वा दाणिं संवुत्ता । [ जानामि जानामि । आलोकितपत्रका उल्लोकयितव्याः इदानीं संवृत्ताः ( वृक्षाः ) ] ।

रामः—एवमेतत् । निम्नस्थलोत्पादको हि कालः । मैथिलि !  
अप्रपलभ्यतेऽस्य सप्तपर्णस्याधस्ताच्छुक्लवाससं भरतं दृष्ट्वा परिव्रस्तं  
मृगयूथमासीत् ।

Eng. ( Then enter Sita and the ascetic lady )

Ascetic lady.—Hallo ! this is your husband. Approach him ; we cannot see you alone without him.

Sita.—Yes ! but still it seems to be incredible to me.  
(Having approached) May my noble husband prosper.

Ram.—Maithili ! do you remember that in this Janas-  
than was our former residence. Can you recognise here  
your adopted sons, the trees ?

Sita.—Yes ! yes ! I remember the leaves of these trees  
were visible before very eyes and now they require our faces  
to be raised in order to see them.

Ram.—This is so. Time makes the low high and the  
high low. Maithili ! can you remember how the herd of  
deer got frightened at the sight of Bharat clad in white  
under this very Chattim tree.

1. कुटुम्बिकः—कुटुम्ब + ठन् मत्वर्थे - कुटुम्बिकः a householder having  
कुटुम्ब or a husband. हम् इति अङ्गोकारिव अव्ययम् ।

2. अविश्वसनीयम्—न विश्वनीयमिति नञतत् ; वि + श्वस् + अनीय ।  
Connect एतत् वन्तु मे अविश्वसनीयम् इव प्रतिभाति &c.

3. पूर्वाधिष्ठानम्—पूर्वम् अधिष्ठानम् इति कर्मधा । अधि + स्था लुट् =  
अधिष्ठानम् ।

4. पुत्रकृतकाः—adj to वृक्षाः । कृत एव कृतकः । पुत्रयासौ कृतकश्चेति  
पुत्रकृतकः कर्मधा । ते । See ante also.

5. आलोकितपत्रकाः—वृक्षाः इत्यर्थः । लुद्राणि पत्राणि इति पत्रकाणि पत्र +  
कन् प्रत्यय । आलोकितानि पत्रकाणि येषाम् ।

6. उल्लोकयितव्याः—उद + लोक्, णिच् + तव्य । Adj to आलोकित-  
पत्रकाः वृक्षाः ।

7. संवृत्ताः—सम् + वृत् क्त कर्त्तरि । Adj to आलोकितपत्रकाः (वृत्ताः) ।
8. निम्नस्थलीतपादकः—adj to कालः । निम्नं यत् स्थलमिति कर्मधा । तस्य उत्तपादकः इति इतत् । यद्वा—निम्नञ्च, स्थलञ्च इन्द्र । तयोः उत्तपादकः ।
9. उपलभ्यते—उप + लभ् कर्मणि लट्, ते ।
10. सप्तपर्णस्य—, इन्ते इन्ते ) सप्त पर्णानि यस्य स इति बहु ; एकैकास्याम् शाखायाम् सप्तपत्राणाम् सुदृभावात् समासवाक्ये सप्त इति शब्दस्य विकृतिः । अधस्तात् इति अतस्तर्ध-प्रत्ययान्त-शब्दयोगे ङी ।
11. युक्तवाससम्—युक्तं वासः यस्य तमिति बहुव्रीहिः । Adj to भरतम् ।
12. परिवस्त्रम्—परि ( संसृक् ) + वस् क्त कर्त्तरि । Adj to मृगदृष्टम् ।
13. Remark—Bharata met Rama at chitrakuta not at जनस्थान । So this is also a deliberate deviation from the Ramayana.

सीता—अयमउत्त ! दिदं खुसुमरामि । ( आर्यपुत्र ! दृढं खलु स्मरामि ) ।

रामः—अयं तु नस्तपसः साक्षिभूतो महाकच्छः । अत्रास्माभिरासीनेस्तातस्य निर्वपनक्रियां चिन्तयद्भिः काञ्चनपाश्वो नाम मृगो दृष्टः ।

सीता—हं अयमउत्त ! मा खु मा खु एवं भणितुं । ( भीता विपते ) [ मा खलु मा खलु एवं भणितुम्, ] ।

रामः—अलमलं सम्भूमेण । अतिक्रान्तः खलु एषः कालः । ( दिशो विलोक्य ) अये कुतो नु—

Eng. Sita.—My noble husband. I remember well.

Ram.—This is the great watery place the very witness of our austerities. Here came before our sight the deer known as Kanchanparsva, when we were seated here to think of the annual funeral rites of our departed father.

Sita,—Yes, my noble husband ! but no, do not talk like this.



Ram.—Away with your anxiety ; that time has long passed ; ( looking at the directions ) oh ! wherefrom.

1. इदम्—adv. to अरामि, vividly. स्पष्टनित्यावत् ।

2. साक्षिभूतः—साक्षी भूतः इति साक्षिभूतः, “त्रेणादयः कृतादिभिः” इति तत्पुरुषः with अभूततद्भाव for Katyayana says—त्रेणादिषु च्चार्थवचनं कर्तव्यम् । And some commentators take त्रेणादि as आकृतिगण । Or असाक्षी साक्षीभूतः इति साक्षीभूतः with अभूततद्भावेऽपि ।

3. निवपनक्रियाम्—निवपनस्य यादस्य क्रिया कृत्यं इति इतत्, ताम् ।

4. भणितुम्—भण + तुम् । This sentence is peculiar to Bhasa. The meaning is ना खलु एतत् भण or अलम् एतत् भणित्वा । See ante.

5. सम्भूमेष्ट—“गम्यमानापि क्रियाकारकविभक्तौ प्रयोजिका” इत्यनेन करणे वृत्तीया ।

6. अतिक्रान्तः—अति + क्रम् + क्त कर्तरि । Nom. कालः ॥ तु = पृच्छायां अव्ययम् ।

(रा) रेणुः समुत्पतति लोभ्रसमानगौरः

सम्प्रावृणोति च दिशः पवनावधूतः ।

शङ्खध्वनिश्च पटहस्वनधीरनादैः

सम्भूर्च्छितो वनमिदं नगरीकरोति ॥ ४ ॥

Prose. लोभ्रसमानगौरः रेणुः समुत्पतति । पवनावधूतः ( सन् ) रेणुः दिशः सम्प्रावृणोति च । पटहस्वनधीरनादैः सम्भूर्च्छितः शङ्खध्वनिश्च इदं वनं नगरीकरोति ।

Eng. (Wherefrom) arises this dust which is as brown as the pollen of a Lodhra flower, and which being wafted ( driven ) by the breeze covers the horizon. And ( along with it )—the blowing of conch-shells, being augmented by the grave sound of the beating of drums, turns this forest into a city.

1. लोभ्रसमानगौरः—लोभ्रं लोभ्रपुष्पम् । तेन समानः इति सुप्सुपा of इतत् class । सद्दृशःमानः यस्य स समानः इति बहु । लोभ्रसमानं ( यथा तथा ) गौरः इति सहसुपा । गौरः—here पीताम्बुः वर्णः, brown or purple. Qual. रेणुः ।

2. पवनावधूतः—पवनेन अवधूतः इति इतत् । अव + धू + क्त कर्मणि ।

3. सम्प्राहणोति—सम् + प्र + आ + ह + लट् तिप् । Nom. रेणुः ; the reading सम्प्राहणोति is more expressive here.

4. पटहस्वनधोरनादः—अनुक्ते कर्त्तरि वा करणे द्वितीया । पटहानां स्वनः इति इतत् । धोरः नादः इति कर्मधा । पटहस्वनस्य धोरनादः इति इतत् । यद्वा पटहानां स्वनः इति इतत् । धोरानां ( वलयुतानां ) नादः इति इतत् । पटहस्वनस्य धोरनादस्य इति द्वन्द्वसमासः । तैः ॥ सम्पूर्णच्छेदः—सम् + सूच्छ + क्त कर्मणि ।

5. नगरीकरोति—अनगरं नगरं करोति इति नगर + च्चि + क्त लट् तिप् । अभूततद्भावे च्चि प्रत्ययः । This आश्रय is now transformed into a नगर, owing to tumultuous sounds there. Compare “तपोवन-मिदं यामीकरोत्याज्ञया”—Swapna V.

( प्रविश्य ) लक्ष्मणः—जयत्वार्थः ! आर्य !—

अयं सैन्येन महतात्वद्दर्शनसमुत्सुकः ।

मातृभिः सह सम्प्राप्तो भरतो भ्रातृवत्सलः ॥ ५ ॥

Prose. तद्दर्शनसमुत्सुकः भ्रातृवत्सलोऽयं भरतः, महता सैन्येन ( चतुरङ्ग-सैन्येन ) सह मातृभिः ( च ) सह ( अत्र ) सम्प्राप्तः ।

Eng. (Having entered) Laksman—May my noble brother prosper ! Sir ! Being eager to meet you, Bharat—who is devoted to his brother, has arrived here will a huge army, in company of our mothers.

1. तद्दर्शनसमुत्सुकः—तवदर्शनमिति इतत् । तत्र समुत्सुकः इति सहसुपा —७तत् वा ।

2. भ्रातृवत्सलः—भ्रातृषु वत्सलः, इति सुप्सुपा ।

3. सैन्येन—उपलक्षणे श्या ; or गम्यमानसहस्रशब्दयोगे तृतीया ।

रामः—वत्स लक्ष्मण ! किमेवं भरतः प्राप्तः ।

लक्ष्मणः—आयेय ! अथ किम् ।

रामः—मैथिलि ! श्वश्रूजनपुरोगं भरतमवलोकयितुम् विशालीक्रियतां ते चक्षुः ।

सीता—अग्रउत्त ! इच्छिदवेव काले भरदो आअदो ।

[ आर्यपुत्र ! एष्टव्ये काले भरत आगतः ]

Eng. Ram.—My darling Lakshmana ! has Bharat arrived ?

Lakshman.—Yes ! noble sir.

Ram.—Maithili ! expand your eyes to see Bharat with your mother-in law in his front ( or Bharat who is at the head of your mother-in law ).

Sita.—My noble husband ! Bharat has approached in the desired ( opportune ) moment.

1. श्वश्रूजनपुरोगम्—adj, to भरतम् । श्वश्रूः एव जनः इति कर्मधा । ते पुरोगाः यस्य तमिति बहु । यदा तेषां पुरोगस्तमिति इतत् । पुरः अग्रे गच्छति इति पुरस् + गम् ड कर्त्तरि ।

2. विशालीक्रियताम्—अविशालं विशालम् क्रियताम् इति विशाल + अभूत-तद्भावे चि्व + क्क + लोट ताम कर्मणि । Rama wishes Sita's wholehearted affectionate looks on Bharata even now. See Act IV also.

3. एष्टव्ये—adj to काले ! इष्ट् + तव्य, कर्मणि । अस्माभिः एष्टव्ये इत्यर्थः ।

( ततः प्रविशति भरतः समाट्टकः )

भरतः—तैस्तैः प्रवृद्धविषयैर्विषमैर्विमुक्तं

मेवैर्विमुक्तममलं शरदीव सोमम् ।

आर्यासहायमहमद्यगुरुं दिदृक्षुः

प्राप्तोऽस्मि तुष्टहृदयः स्वजनानुवदः ॥ ६ ॥

Prose,—अद्य तुष्टद्वयः स्वजनानुवहः अहं शरदिमेवैविमुक्तं असलं सीमसि व  
तैः तैः प्रहङ्गविषयैः विषमैः ( सङ्कटैः ) विमुक्तम् आर्यासहायम् गुरुं दिदृक्षुः ( सन् )  
प्राप्तः अस्मि ।

Eng.—With a view to meet my superior ( elder ) brother  
with his wife ( attended by his wife ), delivered ( released )  
from the various difficulties that reached their climax,  
just like the shining moon released from the clouds in the  
autumn, I have with gladdened heart, come here to-day  
accompanied by my relatives ( near and dear ones ).

1. तुष्टद्वयः—तुष्टं द्वयं यस्य स बहु । Adj to अहम् । Rama's  
success in delivering Sita and his arrival have made me तुष्ट ।

2. स्वजनानुवहः—स्वै जनाः इति कर्मधा ; तैः अनुवह ( परिहृत ; ) इतत् ;  
My तुष्टि has made me come with स्वजन ।

3. प्रहङ्गविषयैः—प्रहङ्गाः विषयाः ( राज्यवृत्ति स्त्रीनाशादयः ) येषां तैरिति बहु ।

4. आर्यासहायम्—आर्या सीता सहायः यस्य तन्निति बहु । Adj to गुरुम् ।

रामः—अम्बाः, अभिवादये ।

सर्वाः—जाद ! चिरं जीव । दिदिश्रा वड्ढामो अवसिद-  
पडिस्सं तुमं कुशलिणं सह वड्डए पेक्खिअ । [ जात ! चिरं  
जीव । दिष्टया वर्द्धामहे अवसितप्रतिज्ञं त्वां कुशलिनं सह  
वध्वा प्रेक्ष्य । ]

रामः—अनुगृहीतोऽस्मि ।

लक्ष्मणः—अम्बाः ! अभिवादये ।

सर्वाः—जाद ! चिरं जीव ।

लक्ष्मणः—अनुगृहीतोऽस्मि ।

Eng. Ram.—I salute ho mothers !

All.—My darling ! live long. Luckily we meet you  
alright or in good health with daughter-in-law after you

have fulfilled your vow ( or we congratulate ourselves in meeting you etc ).

Ram. — I am obliged.

Lakshman. — Mothers ! I salute thee.

All. — Live long ! my darling.

Lakshman. — I am obliged.

सीता—अयं वन्दामि । [ आर्याः, वन्दे ] ।

सर्वाः—वक्ष्ते, चिरमङ्गला होहि [ वत्से, चिरमङ्गला भव ] ।

सीता—अनुगृहीदस्मि [ अनुगृहीतास्मि ] !

भरतः—आर्यं अभिवादये, भरतोऽहमस्मि ।

रामः—एह्येहि वत्स, इक्ष्वाकुलकुमार, आयुस्मान् भव ।

Eng. Sita. — Noble madams, I salute thee.

All. — My darling ! be ever auspicious.

Sita. — I am obliged.

Bharat. — Venerable sir ! I salute thee ! I am Bharat.

Ram. — Come along ! Ikshvaku-Prince ! come along ! may you live long.

1. चिरमङ्गला—चिरं दीर्घं मङ्गलं कुशलं यस्या सा इति बहु । चिरकालमेव मङ्गलमयी इत्यर्थः । यदा मङ्गलम् अस्याः अस्ति इति अर्थः आदि अच् ; so मङ्गलः = मङ्गलमयः । स्वयमाप् मङ्गला । चिरं चिरकालम् मङ्गला इति रतत् । चिरम् इत्यत्र द्वितीयाविभक्तिस्तु अव्यन्तसंयोगे एव । She has suffered adversities, so the proper var is — may you be ever मङ्गलयुक्ता ।

रामः—वक्षःप्रसारय कपाटपुटप्रमाण-

मालिङ्गमां सुविपुलेन भुजद्वयेन ।

उन्नामयाननमिदं शरदिन्दुकल्पं

प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥ ७ ॥

( See 4th Act, 16th sloka ).

भरतः—अनुगृहीतोऽस्मि । आर्ये अभिवादये । भरतोऽहमस्मि ।

सीता—अयप्रउत्तेन चिरसञ्चारी होहि [ आर्यप्रपुत्रेण चिर-  
सञ्चारी भव ] ।

भरतः—अनुगृहीतोऽस्मि । आर्य ! अभिवादये ।

Eng. Bharat.—I am obliged ; Venerable Madam ! I salute thee.

Sita.—Be a constant companion of my noble husband.  
( Be ever a follower of my noble husband ).

Bharat.—I am favoured ; I salute thee, venerable brother.

लक्ष्मणः—एह्ये हि वत्स ! दीर्घायुर्भव । परिष्वजस्व गाढम् ।  
( आलिङ्गति ) ।

भरतः—अनुगृहीतोऽस्मि । आर्य ! प्रतिगृह्यतां राज्यभारः ।

रामः—वत्स, कथमिव ?

कैकेयी—जाद, चिराहिलसिदो खु एसो मणोरहो । [ जात,  
चिराभिलाषितः खलु एष मनोरथः ] ।

Eng. Lakshman.—Come my darling ! live long. Firmly embrace me ( embraces ).

Bharat.—I am obliged. ( Seeing Rama ) venerable sir ! please retake the kingdom ( responsibility of the kingdom ).

Ram.—Why, my darling ?

Kaikeyi.—My darling, this is our ever cherished desire.

1. दीर्घायुः—दीर्घम् आयुर्वत्स्य स इति बहु । After Sita's आशिस्,  
this is one of the best आशिस्, Lakshmana can bestow.

2. चिराभिलाषितः—चिर ( neuter ) is long time. चिरम् अभिलाषितः  
इति रतम् । अभि + लप् + क्त कर्मणि ।

Remark.—After Bharata's "प्रतिगृह्यतां राज्यभारः", Rama says  
"वत्स कथमिव" only to have a sanction from Kaikeyi who was

instrumental in depriving him of it. Kaikeyi understands this and says “एष अस्माकम् चिराभिलषितः मनोरथः ।”

( ततः प्रविशति शत्रुघ्नः )

शत्रुघ्नः—विविधैर्व्यसनैः क्लिष्टमक्लिष्टगुणतेजसम् ।

द्रष्टुं मे त्वरते बुद्धी रावणान्तकरं गुरुम् ॥ १० ॥

Prose — मे बुद्धिः ( निययात्मिका ) विविधैः व्यसनैः क्लिष्टम् ( तथापि ) अक्लिष्टगुणतेजसं रावणान्तकरं गुरुं द्रष्टुम् त्वरते ।

Eng. My mind has been eager to see my superior ( elder brother or venerable brother ) the destroyer of Ravan, whose merits (virtues) and prowess have never been eclipsed, though he was confronted by series of difficulties.

1. व्यसनैः—अनुक्ते कर्त्तरि or करणे श्या । See next.

2. क्लिष्ट—क्लिश् ( क्रादि ) + क्त कर्मणि । Adj to गुरुम् । If क्लिश् is taken as दिवादि आत्मनेपद, then it is अकर्मक and व्यसन has करणे श्या । But क्रादि क्लिश् is सकर्मक usually ; in that case, व्यसनैः has अनुक्ते कर्त्तरि श्या । Alt. form is क्लिशितः by the rule ‘क्लिश्ः क्लानिष्ठयोः’ ।

3. अक्लिष्टगुणतेजसम्—गुणाय तेजय इति गुणतेजांसि द्वन्द्व समासः । न क्लिष्टम् अक्लिष्टमिति नञ् समासः । अक्लिष्टानि गुणतेजांसि यस्य स इति बहु ;

4. रावणान्तकरम्—adj. to गुरुम् । अन्तं विनाशं करोति इति अन्त + क्त + ट कर्त्तरि । रावणस्य अन्तकरः तमिति इतत् । Such a गुरु deserves immediate honour.

( उपगम्य ) आर्य्य ! शत्रुघ्नोऽहसभिवादये ।

रामः—एह्येहि वत्स ! स्वस्ति, आयुस्मान् भव ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य्य ! अभिवादये ।

सीता—वच्छ चिरं जीव । [ वत्स ! चिरं जीव ] ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य्य ! अभिवादये ।

लक्ष्मणः—स्वस्ति । आयुष्मान् भव ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य ! एतौ वशिष्टवामदेवौ सह प्रकृतिभिरभिषेकं पुरस्कृत्य त्वद्दर्शनमभिलषतः ।

Eng. ( Having approached ) venerable sir ! I am Satrugghna. I salute thee.

Ram.—Come my darling ! welcome ! live long.

Satrughna.—I am favoured, ( obliged ). Noble madam ! I salute thee.

Sita.—Live long, my darling !

Satrughna.—I am obliged. Noble sir I salute thee.

Laksaman.—Welcome ! ( may you ) live long.

Satrughna.—I am obliged. Venerable sir ! Here are Vasistha and Vamdeva accompanied by all the subjects and having taken the materials for coronation they seek an interview with you.

1. लद्दर्शनम् - तव दर्शनमिति इतत् । Obj of अभिलषतः ।

2. Remark.—Sita says to शत्रुघ्न—“वत्स चिरं जीव” । Whereas is case of Bharata she said चिरसञ्चारौ भव, for भरत wholeheartedly desired to be united with Rama.

(श-) तीर्थोदकेन मुनिभिः खयमाहूतेन

नानानदीनदगतेन तव प्रसादात् ।

इच्छन्ति ते मुनिगणाः प्रथमाभिषिक्तं

द्रष्टुं मुखं सलिलसिक्तमिवारविन्दम् ॥ ८ ॥

Prose.—मुनिगणाः नानानदीनदगतेन तव प्रसादात् खयमाहूतेन तीर्थोदकेन प्रथमाभिषिक्तं सलिलसिक्तमिवारविन्दमिव ते मुखं द्रष्टुमिच्छन्ति ।

Eng. The sages intend to see your face sprinkled for the first time ( or first to see your sprinkled face ) with the holy



waters gathered by their own selves through your favour from various rivers and rivulets, just like the lotus wet with water.

1. तीर्थोदकम्—तीर्थं पवित्रम् उदकम् इति कर्मधा । यथा तीर्थस्य पवित्र-स्थानस्य उदकम् इति हतत् । तेन करणे श्या । It is usual to finish coronation by holy तीर्थजल to make the function a true success. See "तीर्थान्बू पूर्णा घटाः" in I and our notes there.

2. प्रसादात्—प्र + सद + घञ = प्रसादः । तस्मात् हेतौ, प्रसौ ; or प्रसादम् आश्रित्य इति ल्यब्लोपे प्रसौ । तव कृपावशादेव तानि तीर्थोदकानि मुनिभिः सुप्राप्यानि अभवन् इति भावः । Rama was the incarnation of the Almighty god, so the आहरण of तीर्थवारि by the sages was through his प्रसाद majesty or favor. प्रसाद however = palace.

3. प्रथमाभिषिक्तम्—प्रथमम् अभिषिक्तम् इति सहसुपा । अभि + सिच् + क्त कर्मणि । Qual सुखम् । They want to see your अभिषिक्त सुख first.

कैकेयी—गच्छ ! जाद । अभिलसेहि अभिसेअम् [ गच्छ ! जात । अभिलष अभिषेकम् ] ।

रामः—यदाज्ञापात्यम्वा ( निष्क्रान्तः ) ।

( नेपथ्ये )

जयतु भवान् । जयतु स्वामी । जयतु महाराजः । जयतु देवः । जयतु भद्रमुखः । जयत्वार्थः । जयतु रावणान्तकः ।

कैकेयी—एदे पुरोहिदा कञ्चुइणो पुत्तअस्स मे विजयघोसं वड्ढयन्तो आसीहि पूजअन्ति । [ एते पुरोहिताः कञ्चुकिनः पुत्र-कस्य मे विजयघोषं वड्ढयन्त आशीर्भिः पूजयन्ति ] ।

सुमित्रा—पइदोओ परिचारआ सज्जना अ पुत्तअस्स मे विजयं वड्ढयन्ति । [ प्रकृतयः परिचारकाः सज्जनाश्च पुत्रकस्य मे विजयं वड्ढयन्ति ] ।

Eng. Kaikeyi.—Go my darling ! accept the coronation.

Ram.—As my mother commands, ( exit ).

( Behind the scene or in the green-room )

May you prosper ; May victory attend our Lord. May his majesty thrive. May the venerable king attain victory. May the noble sire be prosperous. May the slayer of Ravan be victorious.

Kaikeyi.—These priests and chamberlains are greeting my beloved son with cries of victory and are thereby adoring him with blessings.

Sumitra.—The subjects, the attendants ( followers ) as well as the good ( pious ) people are honoring my beloved son with cries of victory.

1. अभिलष—अभि + लष + लोट् ङि । Kaikeyi says this to remove hesitation on Rama's part and because Rama wanted this permission, see our notes under “चिराभिलषितः एष मनोरथः” ।

2. पुवकस्य—पुव + अनुकम्पायाम् ( स्नेहायै ) कन् । तस्य । कर्मणि इष्टो ।

Remark.—The पुरोहित said “भवान् जयतु”, the कञ्चुकिन् said “स्वामी जयतु” । The प्रकृति ( प्रजा ) uttered “महाराजो जयतु” the परिचारका said “देवो जयतु” (cp “स्वामी भट्टारको देवेति चाधर्मः” &c), some of the सज्जन said “भद्रमुखो जयतु” some uttered “जयतु आर्यः” and others agian said “रावनान्तको जयतु” ।

( नेपथ्ये )

भौ भो जनस्थाननिवासिनस्तपस्विनः ! शृणुन्तु शृणुन्तु भवन्तः ।

हत्वा रिपुप्रभदमप्रतिमं तमौघं

सूर्योन्धकारमिव शौर्यमयैर्मयूखैः ।

सौतामवाप्य सकलाशुभवर्जनीयां

रामो महीं जयति सर्वजनाभिरामः ॥ १० ॥

Prose.—सूर्यः अन्धकारमिव शीर्ष्यमग्रैः मयूखैः रिपुप्रभवम् अप्रतिमं तमौघं ( रावणादिकं ) हत्वा सकलाशुभवर्जनीयाम् सीतामवाप्य सर्वजनाभिरामो रामः सहैर्जयति ।

Eng.—( Behind the scene ) oh you ascetics the dwellers ( the settlers ) in Janasthan ! please lend your ears ( please listen ) ! just like the sun that dispels the darkness with his rays, Ramchandra who is agreeable to all ( the gladdener of all ) has done away with the unparalleled ( tremendous ) heap of darkness that owed its origin from the enemy, by dint of his own valour, and having rescued Sita who is devoid of all impurity ( bereft of all inauspicious characteristics ) is now ruling the earth ( is now lording it over the world ).

1. जनस्थाननिवासिनः—जनानां स्थानमिति इतत् ; तत्र निवसन्ति येते इति जनस्थान + नि + वच् + णिनि कर्त्तरि ताच्चील्ये साधुकारिणि वा । उपपदतत् । This is meant for them to show that Ravana's challenge is taken up by Rama and Rama has killed the Rakshasa.

2. मयूखैः—करणे द्वितीया ।

3. रिपुप्रभवम्—रिपुः प्रभवः उत्पत्तिस्थानम् यास्यतमिति बहु ।

4. अप्रतिमम्—adj to तमौघम् । अविद्यमाना प्रतिमा यस्य तमिति बहु ।

5. तमौघम्—क्लेशादिकम्, आचारहीनत्वादिकं च । तमानाम् औघः तमिति । obj to हत्वा । तमस् is the common stem not तम । तम is also sometimes sanctioned by the author of the lexicon as sabda-ratnavali. If the base तम ( अकारान्त ) is objected to, then it is an आर्षप्रयोग । usual form is तम औघः ।

6. सकलाशुभवर्जनीयाम्—adj to सीताम् । शुभविरौषि इति अशुभम् । नञतत् । कलया सह वर्त्तमानं यत् तदिति बहु । सकलम् अशुभम् ; तेन वर्जनीया तमिति इतत् । By passing all ordeal, Sita is such now.

7. जयति—Here it is सकर्मक is the sense of conquering as it is अकर्मक in cases of रामो जयतु &c.

कैकेयी—अस्महे पुत्रस्म मे विजयघोषणा वड्डद [ अस्महे ( अहो ) पुत्रस्य मे विजयघोषणा वर्द्धते ] ।

Eng. Kaikeyi.—The proclamation of my son's victory is being circulated.

( ततः प्रविशति कृताभिषेको रामः सपरिवारः )

रामः—( विलोक्य आकाशे ) भोस्तात !

स्वर्गेऽपि तुष्टिमुपगच्छ विमुञ्च दैन्यं

कर्म त्वयाभिलषितं मयि यत् तदेतत् ।

राजा किलास्मि भुवि सत्कृतभारवाही

धर्मेण लोकपरिरक्षणमभ्युपेतम् ॥ ११ ॥

Prose.—भो, तात ! ( त्वं ) स्वर्गेऽपि तुष्टिम् उपगच्छ । दैन्यम् विमुञ्च । मयि यत् कर्म त्वया अभिलषितम् एतत् तत् ( भवति ), भुवि सत्कृतभारवाही राजाऽस्मि किल । ( मया ) धर्मेण लोकपरिरक्षणमपि अभ्युपेतम् ( स्वीकृतम् ) ।

Eng.—Father ! attain satisfaction even in heaven. So away with your dejection. This is what you wanted to see in me. Today I am really a king the bearer of the glorious burden in the world. I have also sworn to rule ( protect ) the people justly ( in accordance with the holy code ).

1. सत्कृतभारवाही—सत् + कृत + क्त कर्मणि = सत्कृतः आदृतः सम्मानितः । तादृशः भारः राज्यरक्षारूपी सम्मानजनको भारः इति कर्मधा । भृ + घञ् भारः । तं बोद्धुम् शीलं यस्य स इति सत्कृतभार + वह + णिनि कर्त्तरि । उपपद तत् । adj to अहम् । यद्वा सत्कृतं कर्म येषां ते सत्कृताः = पुण्यशीला जनाः राजानः । तेषां भारः । तं वहतीति कर्त्तरि णिनिः ।

2. लोकपरिरक्षणम्—परि + रच् + लुट् = परिरक्षणम् । लोकानां जनानां सुवनानां वा परिरक्षणम् इति द्रुतम् । Comp “नृपस्य वर्षाश्रमपालनं यत् स एव धर्मो मनुना प्रणीतः”—Rag. XIV.

3. Remark.—Two things are worth our notice here. In the first place the position of a king was no doubt held in high esteem but the idea that the king is the first servant of the state was not lacking ; the word सत्कृतभारवाही amply shows this.

In the second place the king had to take oath ( like our present-day ruler ) to rule his subjects constitutionally. The word अभ्युपेतम् shows the idea of taking oath whereas the word धर्मोऽयं conveys the sense of constitution.

भरतः—

अधिगतनृपशब्दं धार्यमाणातपत्रम्

विकशितकृतमौलिं तीर्थतोयाभिषिक्तम् ।

गुरुमधिगतलीलम् वन्द्यमानं जनौघै-

र्नवशशिनमिवार्यं पश्यतो मे न हृत्तिः ॥ १२ ॥

Prose.—अधिगतनृपशब्दम् धार्यमाणातपत्रम् विकशितकृतमौलिम् तीर्थ-  
तोयाभिषिक्तं अधिगतशीलं जनौघैर्बन्द्यमानम् नवशशिनमिव आर्यम् गुरुं पश्यतो मे  
न हृत्तिः ( अस्ति ) ।

Eng. I do not reach the end of my satisfaction while  
gazing at my venerable brother who appears like the newly  
rising moon, who has been blessed with the appellation "king",  
( who has won the title "king" ), upon whom is held the  
royal umbrella whose crown has been rendered shining, who  
has been sprinkled over with the holy waters, who has  
assumed the duties of a king and is being adored by the  
people.

1. अधिगतनृपशब्दम्—नृप इति शब्दः सहस्रुपा। अधिगतः नृपशब्दः येन  
तमिति बहु।

2. धार्यमाणातपत्रम्—धृ + शानच् कर्मणि ; आतपात् लायते इति आतप +  
त्रे + क। धार्यमाणम् आतपत्रम् यस्मिन् स इति बहु।

3. विकशितकृतमौलिम्—वि + कश् + क्त कर्त्तरि। विकशितं यथा तथा  
कृतम् सहस्रुपा। तादृशः मौलिर्यस्य स इति बहु; or कृत is शोभित। विकशितः  
( अतः कृतः = शोभितः ) मौलिर्यस्य।

4. अधिगतलीलम्—लीला is grace of a king. अधिगता लीला राज-  
विलासः येन तमिति बहु।

5. वन्दमानम्—वन्द् + कर्मणि शानच् । Its अनुक्त कर्ता is जनौघः ।

6. नवशशिनम्—नवः शशी इति कर्मधा । तम् इति उपमानकर्म । Such a moon is eagerly looked at by all, as Rama was now.

शत्रुघ्नः—एतदायराभिषेकेन कुलं मे नष्टकल्मषम् ।

पुनः प्रकाशतां याति सोमस्ये वोदये जगत् ॥ १३ ॥

Prose.—आर्याभिषेकेन नष्टकल्मषं ( नष्टप्रायम् ) एतत् मे कुलं सोमस्य उदये जगदिव पुनः प्रकाशतां याति ।

Eng.—With the installation of my venerable brother the dynasty of ours has been freed from ill reports (sin) and now appears (shines) like the world at the moon-rise.

1. नष्टकल्मषं—नष्टं कल्मषं यस्मात् तदिति बहु ; adj to कुलम् । नश् + क्त कर्तरि । Now infamy due to रामनिर्वासन or all ill-talks will subside and things will be as before.

रामः—वत्स लक्ष्मण ! अधिगतराज्योऽहमस्मि ।

लक्ष्मणः—दिष्ट्या भवान् वर्द्धते ।

( प्रविश्य ) काञ्चुकीयः—जयतु महाराजः । एष खलु तत्र भवान् विभीषणो विज्ञापयति—सुग्रीवनीलमैन्दजाम्बवद्धनूमत्-प्रमुखानुगच्छन्तो विज्ञापयन्ति, दिष्ट्या भवान् वर्द्धेत इति ।

रामः—सहायानाम् प्रसादात् वर्द्धते इति कथ्यताम् ।

Eng. Ram - My darling Lakshman ! now I have gained the kingdom ( throne ).

Lakshman.—Fortunately you prosper ; (or I congratulate you on your rise). [N. B.—Mr. V. S. Apte likes this sort of English rendering ).

( Having entered ) Chamberlain.—Let victory attend His Majesty. This venerable Bibhishan tells you—your followers Sugriva, Nila, Mainda, Jambabat, Hanumat and the

like also inform you that fortunately you prosper ( or that they congratulate you on your rise ).

Ram.—Please say that His Majesty prospers through the favours of his allies.

1. अधिगतराजाः—अधिगतं प्राप्तं राज्ञं येन स इति बहु ।

2. अनुगच्छन्तः—अनु + गम् शब्द ; १मा बहुवचन । Used here as a noun in the sense of अनुगामी जन ( follower ).

काञ्चुकौयः—यदाज्ञापयति महाराजः ।

कैकेयो—धन्यास्तु हि । इदं अवभुदश्रं अञ्जोभूताश्रं पेक्खिदुमिच्छामि । [ धन्या खल्वस्मि । इममभ्यदयमयोध्यायाम् प्रेक्षितुमिच्छामि ] ।

रामः—द्रक्ष्यति भवती । ( विलोक्य ) अये प्रभाभिर्वनमिदमखिलं सूर्यावत् प्रतिभाति । ( विभाव्य ) आ ज्ञातम् । सम्प्राप्तम् पृथक् दिवि रावणस्य विमानम् । कृतसमयमिदं स्मृतमात्रमुपगच्छतीति । तत् सर्वैरारुह्यताम् । ( सर्वे आरोहन्ति ) ।

Eng.—Chambarlain.—As His Majesty commands.

Kaikeyi.—Really blessed am I. I intend ( long ) to see this prosperity ( festivity or coronation ) at Ayodhya,

Ram,—You will see mother ( madam ! ) ( Looking around ) well ! how it is that the whole of the forest appears illuminating like the sun ! ( Having thought ), yes ! I remember—

Ravana's aerial car known as Puspaka has been present ( has appeared or has made his appearance ) in the sky ; according to ( or following ) the condition it arrives whenever thought of, Then let all of us ( every one ) get into it, ( All ascend the car ),

I, आ—इति वारणे अवायम् ।

2, कृतसमयम्—adj to इदम् । कृतः समयः येन तदिति बहु ।

3, स्मृतमावम्—स्मृतम् एव इति मयूरवासकादित्वात् नित्य समासः ।  
Adverb qual उपगच्छति ।

रामः—अद्यैव यास्यामि पुरीमयोध्याम् ।

सम्बन्धिमित्रैरनुगमप्रमानः ।

लक्ष्मणः—अद्यैव पश्यन्तु च नागरास्त्वां

चन्द्रं सनच्चत्रमिवोदयस्थम् ॥ १४ ॥

Prose—अद्यैव अहम् सम्बन्धिमित्रैरनुगम्यमानः अयोध्यां पुरीं यास्यामि । अद्यैव च नागरास्त्वां सनच्चत्रम् उदयस्थं चन्द्रमिव पश्यन्तु ।

Eng. Ram,—This very day I shall start for Ayodhya being followed by my allies ( friends ) and relatives,

Lakshman,—Let the citizens behold you this very day just like the rising moon attended by stars,

1, सम्बन्धिमित्रैः—सम्बन्धिनश्च मित्राणि च इति सम्बन्धिमित्राणि द्वन्द्वसमासः ।  
सम् वन्ध घञ = सम्बन्धः । सम्बन्ध + इन् = सम्बन्धिन् । अनुक्त कर्त्ता of अनु-  
गम्यमानः ।

2, नागराः—नगरं वसन्ति ये ते इति नगर + अण् ; plural,

3, सनच्चत्रम्—नचत्रैः सह वर्त्तमानः यः स इति बहु ; adj to चन्द्रम् ।

4, उदयस्थम्—उद + इ + अच् = उदयः । तत्र तिष्ठति इति स्था + क । adj  
to चन्द्रम् । Let your arrival at Ayodhya with all be like  
moon's rise attended with shining stars.

( भरतवाक्यम् )

यथा रामश्च जानक्या बन्धुभिश्च समागतः ।

तथा लक्ष्म्या समायुक्तो राजा भूमिं प्रशास्तु नः ॥१५॥

( निष्क्रान्ताः सर्वे ) ॥सप्तमोऽङ्कः ॥

Prose, यथा रामः जानक्या च बन्धुभिश्च समागतः, तथा लक्ष्म्या समायुक्तः नः  
राजा भूमिं प्रशास्तु ।



Eng. ( Bharat's utterance )—Just as Ramchandra has been (now) associated with the daughter of Janaka as well as his friends (allies), so may our king be united with royal fortune and rule well the earth,

1, लक्ष्या &c — अनुक्ते कर्त्तरि श्या ।

2, समायुक्तः—सम् + आ युज्, क्त कर्मणि ; adj to राजा ।

3, प्रशस्तु—प्र + शास्, लोट् लुप् ।

निष्क्रान्ताः सर्वे = Exit All or exit omnes

सर्वे अभिनेतारः रङ्गमञ्चात् वहिर्गताः इत्यर्थः ।

Remark. (i) भरतवाक्यम्—Sanskrit dramas end with a benedictory verse called the Bharatavakya (भरतवाक्य) which is read by the Principal actor and generally embodies the poet's views and opinions. भरत was the author of नाट्यशास्त्र passing by his name, thence the word has come to mean the principal actor. See Introduction section I. The acting is over. The stage manager now pronounces benediction upon the audience and all. Cp “वरप्रदानसमप्राप्तिः काव्यमङ्गार इति भरतवाक्यम् नटवाक्यम् । नाटकाभिनेयसमाप्तिः सामाजिकेभ्यो नटिन आशीर्दीयते”—Raghava under Sakuntala Tika ; the word नट is avoided and भरत substituted for it, because नट is not supposed to speak after the प्रस्तावना is over.

(ii) Bhasa's other भरतवाक्य contains “राजसिंहः प्रशस्तुनः” ( See Swapna ) etc, showing आशिस् for a peaceful good protection by the king.

॥ इति श्रीमहाकविभासकृतम् प्रतिमानाटकम् समाप्तम् ॥

## TEST QUESTIONS

Q 1. Give the substance of the story of प्रतिमानाटक । Ans. See Introduction.

Q 2. What is the source of this drama ? Ans. See Intro.

Q 3. In what main points does it differ from Ramayana ? See Intro.

Q 4. Name some other plays of Bhasa. Ans. See Intro.

Q 5. Can you show some of the defects of the drama and some of its merits as well. Ans See Intro.

Q 6. Discuss the appropriateness of the Title of the drama. Ans See Intro. and Tska.

Q 7. Mark the characters of Rama, Bharata, Sita, Lakshmana and Kaikeyi.

N. B.—Kaikeyi is here more nobly portrayed than in Ramayana Here our poet says that she did रामनिर्वासन to fructify मुनिशाप and that too at the advice of वशिष्ठ etc.

Q 8. Name some of the imageries here that are seen in Sakuntala too. Ans See Intro.

Q 9. What is the dramatic significance of Introducing the story of काचनपात्रं चरु ?

Ans By this our poet represents Ravana as a hypocrite come to abduct Sita and make him meet Rama and Sita face to face and also paints Rama as eager for Dasaratha's Sradha so much that he forgets his कर्त्तव्य then, and thus makes the matter of सीताहरण as easy affair, Lakshmana is already sent to the कुलपति by Rama, Thus is Site stolen, thereby the pathos is increased and the matter of final development of the drama shortened ; and so the glory and character of Rama, the killer of Ravana will be supported and magnified,

## प्रतिमानाटकम्

Q 10, Mark slokas 3, 5, 8, 14, 18, 22, 25, 29, 30 in Act I; sls 2, 19, 21 in Act II; sls 2, 4, 8, 10, 12, 14, 18, 19, 22, 23, and 24 in Act III; sls 2, 7, 8, 10, 13, 17, 18, 22, 23 and 27 in Act IV; sls 1, 2, 11, in Act V, sls 1, 2, 3, 12, 13 in Act VI; sls 2, 4, 6, 9, 10, 11, 12 in Act VII,

11. Define the terns - स्वगत वा आत्मगत, नान्दी, स्थापना, प्रस्तावना, प्रवेशक, विष्कम्भक, विदूषक, काचकौय, प्रतिहारी and भरतवाक्यम् ।

12. Give the substance of the speeches of Sita, Avadatika and Oheti in Act I; of दशरथ and सुमन्त्र in Act II; of सुमन्त्र and भरत in Act IV; of Rama and disguised Ravana in Act V; and also give a summary of Act IV here describing Rama and Bharata's meeting at Rama's वनवासायन ।

For Ans. See substance Act by Act, also Eng. Trans, at the proper places of the Text,





D.G.A. 80.

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